THE NEW YORK DRAMATIC MIRROR

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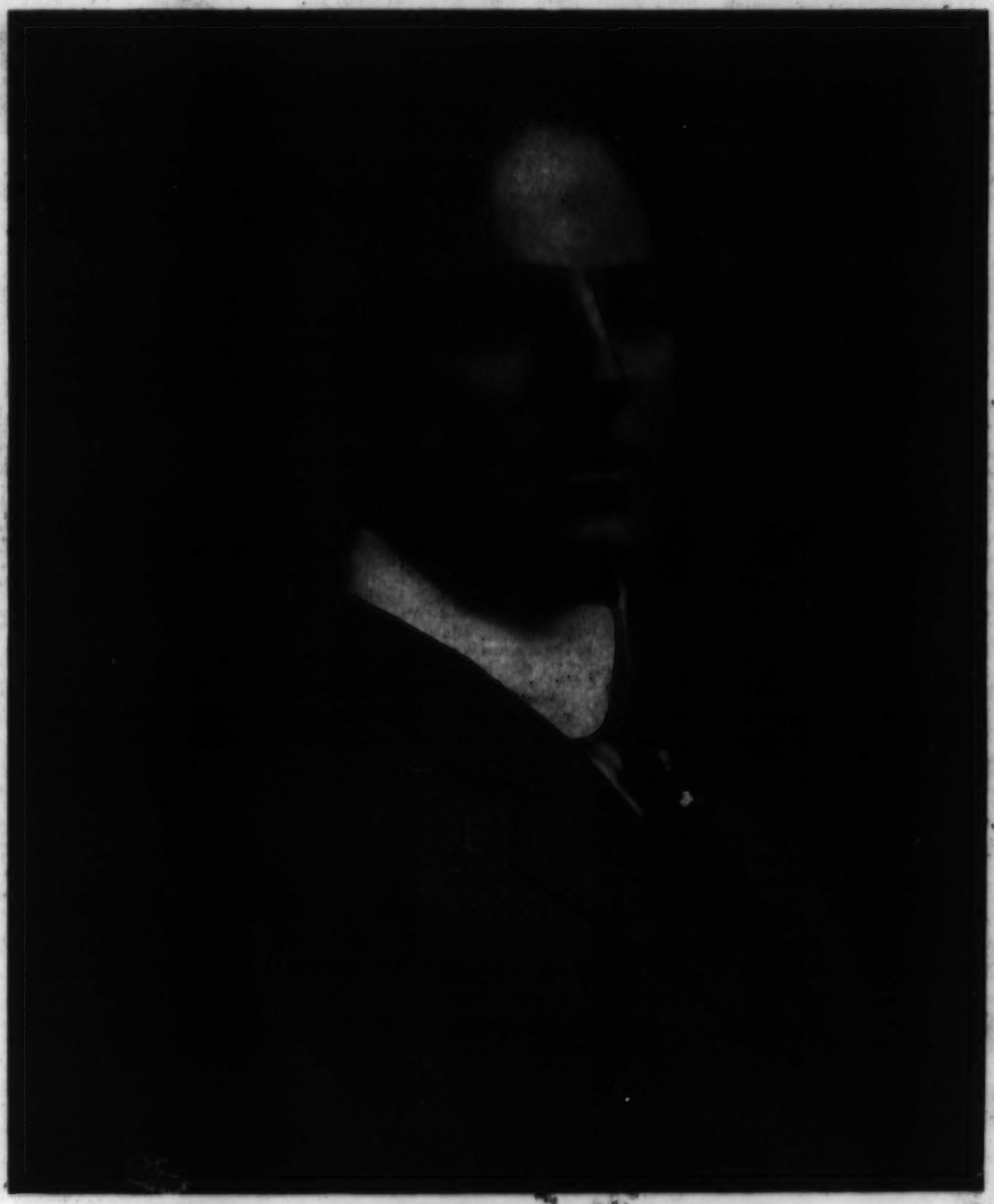

FRANCIS WILSON

THE NEW YORK DRAMATIC MIRROR

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THE best proof of the potency of SHAKESPEARE'S plays is that no actor gains permanent recognition until he has become identified with them.

IT is noticeable that whenever an actor enters the pulpit of a church to preach a lay sermon he has something to say that keeps an audience from going to sleep.

THERE will be a general rise in the price of poultry. The Chantecler hat fad has finally taken possession of an actress, who adorns hers with a rooster that crows.

THE reason why there are but few suffragettes among the women of the stage is that the dramatic profession is the only one that puts women on a par with men in the reward of honors and wages.

THE Washington *Post* objects to the police censorship of plays. Why not authorize the police reporter to exercise censorial functions in the chair of the dramatic critic, as is the fashion in some newspapers?

OPERA stars keep as prominently in the newspapers while off duty as they do in the limelight when on the stage. For publicity devices they make the average actor look like a personification of modesty.

IF the New York *World's* playwriting committee is right in the assumption that but one play out of 3,000 is fit for production, the chances of a new writer getting a play accepted are reduced to a forlorn hope.

A LONDON authority says that the taste of the British public as to plays remains old-fashioned. Theatregoers in that country, it is claimed, ask to be interested and amused and to have their faith in human nature and human institutions strengthened rather than destroyed. "They prefer a joke to a gibe and sentiment to sophistry; they like to be thrilled; the men are glad to think they can still get a lump in their throats; the women revel in a good cry." In some respects it is the same here, yet any dramatist who writes on this prescription must vary it to suit a desire for something in line with the thought of the time, which is anything but old-fashioned.

THE LAW SHOULD BE REFORMED.

IF the statements attributed to several lawyers are sound, the decision of the Appellate Division of the Supreme Court vacating the temporary injunction which OSCAR HAMMERSTEIN secured against MARGUERITE SYLVA, will be of far-reaching importance to theatrical managers.

The consensus of opinion among lawyers who have discussed the case is that the decision will in effect place managers at the mercy of singers or actors and render impossible the enforcement of a contract by injunction. The decision, it is said, is broader in its application than any yet rendered in a kindred case.

HAMMERSTEIN sued Miss SYLVA to restrain her from entering into any agreement with another manager during the term covered by his unexpired contract with her. Miss SYLVA, in her legal response, alleged that her husband had not signed her contract with HAMMERSTEIN, and that as it was made in France that formality was necessary; and that her treatment by HAMMERSTEIN and his representatives had in effect rendered the contract void.

JUSTICE GERARD, in Special Term of the Supreme Court, held that neither of these points was well taken and granted the injunction against Miss SYLVA prayed for. The dissolution of this injunction in the Appellate Court was not upon these defenses, but upon the ground that "the services of the defendant [Miss SYLVA] are not shown to be of that unique and extraordinary quality which alone justifies an injunction *pendente lite*."

The feature of this decision that exercises the lawyers is the ruling that the acting and singing of such a prima donna as Miss SYLVA is not so unique and extraordinary as to justify a court in enjoining service under a second management in violation of a contract. And it is the opinion of the lawyers who have expressed themselves on the subject that contracts with stars under this decision are of little value. Yet the law holds managers to a strict accountability under such a contract.

Several courts in this State, passing upon like questions put before them, have held in effect that an injunction will lie against an actor or singer of more than ordinary reputation to prevent the ignoring of a contract by such singer or actor; but the decision in this case, applying the narrower and stricter sense of the old equity rule, makes it necessary for a manager in such a case to seek a common law remedy in a suit against the actor or singer breaking a contract to recover money damages for its breach.

The common law remedy really is not available to managers, for it involves delays, whereas a manager in such a case depends upon the immediate services, or the services for the season covered by a contract, of the person who ignores the obligation assumed.

The lawyers who have discussed this decision have declared it to be "good law," while deploring its possible results. But, although it may be good law—or an adherence to existing law—it is by no means equitable. The ancient aphorism that "he who seeks equity should do equity" is ignored in its effects. And there should be enacted laws which will recognize and adjust the conditions which prevail as between actors and managers—conditions which are modern and special. It is illogical to apply ancient legal usage in such circumstances.

The trouble is that there is too much law that is as archaic as are the forms and methods of legal administration.

WITH BERNHARDT and REJANE booked for London music halls, some of the better French actors and authors playing and writing for the motion pictures, the successful placing of such pictures in various theatres built for other purposes, the appearance in American vaudeville theatres of more or less noted "legitimate" actors, and other striking and unconventional changes, it would seem that "amusements" are in a transitional state. What the future may see as to theatrical affairs not even a soothsayer can dream.

PERSONAL

LA VERNE.—One of the best character actresses on the stage to-day is Lucille La Verne, who is playing the role of Aunt Selina in Seven Days, at the Astor Theatre. Miss La Verne has had much experience in all sorts of roles, from Topsy in Uncle Tom's Cabin to Carmen, and in every role has won words of commendation. It was Miss La Verne's great success in Pudd'nhead Wilson that caused Frank Mayo to prophesy an enviable position on the American stage for her if she would only devote herself to character work. The truth of Mr. Mayo's prophesy is apparent. Off the stage Miss La Verne is an attractive woman, with large eyes that bubble over with merriment and with a charming manner. As a story teller—not a "fibber," but a "narrator,"—she can hardly be surpassed. At a recent meeting of the Iowa Club at the Hotel Astor Miss La Verne was the guest of honor and contributed most of the entertainment.

KELLY.—At the close of his season in The Lily William Kelly is going to Europe for a rest. The party will leave Boston about the middle of June. Mr. Kelly is the young actor who succeeded Aubrey Boucicault in the role of Arnaud, the artist, when Mr. Boucicault became ill in Washington during the first week of the play. Though wholly unprepared for the emergency, Mr. Kelly jumped into the part and carried it through to the satisfaction of those interested in the play. It is unnecessary to say that Mr. Kelly is an excellent actor. The fact that he is one of David Belasco's selections and that he is included in a cast which might truly be called "all-star" renders comment as to his ability superfluous.

FINNEY.—Jameson Lee Finney, who was announced at the beginning of the season as the star of The Lottery Man, but who never reached New York in the play, has until the past week dropped out of sight. Last Wednesday Mr. Finney sailed on the *Mauretania* for London in response to a cable from George C. Tyler, who is in London preparing for the production of The Dawn of a To-morrow, in which Gertrude Elliott is to star, under the management of the Liebler. Mr. Finney will assume the role of Oliver Holt, the spendthrift nephew of Sir Oliver Holt. Mr. Finney is one of the most capable American actors in light comedy roles and, it would seem, is admirably suited to the part of Oliver Holt.

FURNESS.—A medal of handsome design and bearing the inscription, "Presented to Dr. Horace Howard Furness by the founders of the New Theatre for his distinguished work in the cause of dramatic art in America," was given to Dr. Furness at a luncheon in the Bellevue-Stratford Hotel, Philadelphia, last week. The presentation speech was made by Winthrop Ames, director of the New Theatre. The original plan, which was foiled by Dr. Furness' illness, was to make the presentation at the opening of the New Theatre. Dr. Furness is the well-known Shakespearean scholar and commentator, his new Variorum edition of Shakespeare being, perhaps, the most authoritative work on Shakespeare. Winthrop Ames, Lee Shubert, the members of the New Theatre company, Langdon Mitchell, and John Luther Long were among the distinguished people at the luncheon.

LAWTON.—Mary Lawton, who was last seen on Broadway in Olive Latimer's Husband, has had a long, vain search for a suitable play. About a month ago Miss Lawton, in conversation with a MIRROR representative, promised to appear again as soon as she could find a worthy play. Her non-appearance must be explained by the lack of a suitable vehicle, for she was seen not long ago at the Sunday night's performance of Lonely Lives. She was looking the picture of health.

WARD.—Genevieve Ward, remembered by many American playgoers, is seventy-two years old, yet one who recently interviewed her in England says "she ran up the stairs as lightly as a squirrel."

The Usher

The list of one hundred plays since Shakespeare that have been worth while, furnished by Howard Herrick and published in THE MIRROR last week, is an interesting one to analyze. And the supplementary lists of "the ten plays most acted," according to various opinions, furnished by Edwin Hopkins, gives some clew to the taste of this generation.

It cannot be denied that the plays in Mr. Herrick's list that go back to older generations of the theatre reveal a dignity of subject that is not seen to-day in the theatre, particularly among plays that are esteemed among the most popular.

A New Way to Pay Old Debts, The Hunchback, Ingomar, Belphegor, The Fool's Revenge, Damon and Pythias, The Lady of Lyons and others, now seldom or never seen in the theatre, were in the repertoires of the prominent actors of the palmy days and had their turns with Shakespeare.

The few actors who now essay the Shakespeare and other classic drama, occasionally play Richelieu, Louis XI., and others of the old plays, while companies specially organized have in late years played the Goldsmith and Sheridan comedies; but many of the plays named in Mr. Herrick's list are obsolete as far as this generation is concerned.

Pygmalion and Galatea, Ingomar, Camille, and other old plays still find audiences, while The Two Orphans, East Lynne, and others in the list are still among the most popular of plays in territory outside of the metropolitan centres.

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It required an Irving to make The Bells a modern classic; for after such an actor as Irving is succeeds in a play calling for special power, there are many ambitious actors who will follow in it. Monte Cristo, played remarkably in this country years ago by Charles Fechter, and later for years the chief reliance of that fine actor, James O'Neill, attempts few of even the more ambitious after such dramatic masters have exhausted its possibilities.

There is no doubt that a number of the plays in the list of one hundred quoted last week will yet again prove their drawing power, for they possess dramatic elements of a permanent nature. The drama travels in cycles. Nowadays the play that intimately touches contemporary life has a vogue. There can be little doubt that, sooner or later, there will come a reaction to the more romantic, at least as to a part of the dramatic fare offered to the public, and many an old play will be revived to satisfy the recurring longing for something to spur the imagination.

The lists of the ten most acted plays furnished—and who can question the lists?—afford food for thought. While among these plays may be found perennial favorites, there is hardly one among them, except Hamlet, that compliments the taste of the general public. It is true that The Two Orphans, East Lynne and Camille touch varying emotions, yet all appeal to the desire of woman to weep in the theatre, and all emphasize the fact that woman is a steadfast patron of the drama day by day. The plays that appeal to the intellect may have strong friends, but these are in a minority. It may be different some day, and when that day comes the intellectual play may dominate, as really it dominated in "the palmy days." At present, however, the drama that satisfies the multitude is simple drama, and it deals with elementary matters.

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"Women are the greatest patrons of the drama, and therefore all dramas are written to please them. Since the theatre is entirely run to win the approval and gain the patronage of women, it follows that women are responsible for the condition of the stage, good or bad."

This, or something to the same effect, is regularly appearing in print, until it has become generally believed that if it were not for Eve the theatres would be—oh, ever so much better.

All of which is the veriest cant.

It is only a convenient excuse, intended to cover up the truth that men, not women, shape the destiny of the stage and set the taste for the drama. For every woman that attends a performance there is a man. We never hear of plays written for "the tired woman" as for "the tired business man." It is seldom that women ask men to go to the theatre. It is just the opposite. The most popular plays are plays that men are interested in—plays of crime, of detectives, of bad moral characters, of cowboys and desperadoes. The plays that ought to appeal to women by their tenderness, their poetry and charm are seldom successful. Trashy musical comedies are not usually agreeable to women. Most women have cultivated some musical taste and would, if their influence were as strong as is said, soon banish trash from the stage. The popular phrase that the music of a piece "can be easily whistled" is proof that man (being a whistling animal), and not woman, supports this form of amusement.

Men put the blame on women. It is the old story of Adam and Eve and the apple. It is always the woman that tempts man from the path of rectitude. The majority of women go where they are asked to go and see what plays their male friends recommend to them. There are theatres from which women are by custom barred, and these resorts are usually filled to overflowing. If women exercised as much influence as is attributed them there would be theatres for women, and the plays would be such as appealed peculiarly to their sex. No such theatres exist and never were thought of. The most popular plays are men's plays.

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"Our managers will some day wake up to the fact that they have long been making a mistake in not working to establish a fixed following for their theatres," said a former manager to The Usher. "In times gone by almost every playhouse in town stood for something. That is, it had a fixed standard of attraction. One produced opera comique, another was known for its domestic or fireside drama, a third for melodrama, and so on.

"Nowadays a policy of miscellaneous selection prevails. At a playhouse where one week is produced a drama that appeals to intellectuals is presented an absurd musical comedy the next. The old Madison Square used to be famous for a certain kind of domestic plays, the Union Square always aimed to give the public a virile form of drama, the Bijou was the home of light musical pieces, farces and comedy; Wallack's was the home of the McCall Opera company, the Lyceum had a permanent stock organization, Daly's had its distinct form of entertainment, Harrigan and Hart offered their amusing comedies at one theatre, and the Hoyt pieces had a domicile. This order was not without exceptions, but in a general way this was the rule.

"The advantage of this was that people got into the habit of going to one theatre for one kind of amusement and to another for another kind. They became a clientele by degrees. A theatre had its atmosphere, which did not change materially, and this exercised a certain charm. A playhouse gets to have an attraction of its own, which builds up a following. The play might change, but you were pretty well assured of a certain identity of character and style at the majority of the representative houses, and the public patronized certain of these playhouses because it knew in advance what to expect.

"Now the public is all at sea. Because a domestic play of high ideals is presented at one house to-day is no assurance that it will not be shocked by a slimy sex play or a vulgar farce to-morrow. The conservative element stays away until weeks sometimes have elapsed and they have convinced themselves that they may attend the performance with perfect propriety. They are assigned to the papers for information more than ever, and the critic is given a greater degree of influence in determining the fate of a play. Sometimes a really good attraction is withdrawn for want of support before the public has had time to wake up to its merits."

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There are details of the theatrical business in the remote West that would make Broadway smile.

Standards in some of these districts—frequented by small repertoire companies that play everything from Hamlet to Uncle Tom's Cabin—are by no means metropolitan.

Harry De Long tells a story in point. In a far Western town he saw on a billboard a great poster on which, in large letters running its length, was this assurance signed by the management of the "show" advertised:

"We guarantee this play and company. The original cast, as seen in Buffalo, N. Y.; Fort Wayne, Ind., and Dubuque, Ia."

HOLBROOK BLINN.

Holbrook Blinn, whose Jim Platt in Mrs. Fiske's production of Salvation Nell last season was one of the individual hits of the season, is continuing his able support of Mrs. Fiske in Pillars of Society and Hannele. He is also playing the leading role in The Green Cockatoo, which the Manhattan company is presenting. The vast difference between the role of Karsten Bernick in Pillars of Society and Gottwald in Hannele, in both of which he is equally successful, has newly proved this actor's unusual range and power.

A HISTORIC HOUSE.

The old residence at Putney of the once popular dramatist Douglas Jerrold, known as West Lodge, Lower Common, is threatened with demolition, says the London *Stage*. During the forties and fifties of the last century a number of theatrical and literary celebrities often foregathered within its walls, and included Charles Dickens, Macready, J. B. Buckstone, Benjamin Webster, and Madame Celeste.

ON AN OLD THEATRICAL MAKE-UP BOX.

'Tis no mere chest of motley tints,
Of musty reds and whites;
But more a key to Memory,
A Door to lost Delights.

'Tis more the barque that ferries us
Where Dreams are ever best;
The tiny boat wherein we float
To Islands ringed with rest.

To Rapture and to oozing Tears
And Laughter, ay, the key!
To all the ways of other days
The Open Sesame!

It holds more tales than e'er were penned
In Chronicle or Cid;
A thousand years of hopes and fears
Lie close beneath its lid.

For Portia rises from its rim,
As Venus from the sea;
Cordelia stands with loving hands,
And Juliet sighs to me.

Here Ariel, Titania,
And Puck, are packed away;
And all that mirth which freshens earth
When life grows over-gray.

Helena's eyes look out from it;
Here Cleopatra rests;
And here I see Antigone,
Electra's tortured breast.

I spy a sylph-like Peter Pan
Step forth with elfin tread,
Where side by side I know abide
The dead who are not dead.

For from it floats and lives the face
Of Fren-Fren and Camille;
I watch the sighs of Nora rise,
The frown of Hedda steal.

I watch them rise as from a tomb,
These Ghosts of Long Ago
Who laughed, and cried, and loved, and died
In mimic Mirth and Woe.

Still motley-clad, in cap and bells,
I see them sob and dance,
Where flash and gleam the Gates of Dream,
The Islands of Romance.

ARTHUR STRINGER.

The Matinee Girl

"MY costume stands me eighty-five cents, but it makes up for another season when I had ten weeks and my costumes cost me $400," said Mattie Ferguson in her dressing-room, one flight up, after the second act of The Spendthrift.

The voice that as the instrument of Aunt Gretchen on the stage had been harsh was pleasingly soft. The vocal delivery that had been abrupt was smooth and deliberate. Aunt Grétchen's eyes had had a metallic glitter and looked the color of steel. Miss Ferguson's were brown and smiling, the eyes of a person that "children go to" on sight and that invite and receive the confidence of grown-ups. Miss Ferguson, most unlike the Aunt Gretchen of her personation, is one of the folk that are comfortable to have about.

Part of the success of her Aunt Gretchen is in the make-up. "Hetty Green?" I asked. Miss Ferguson smiled and considered.

"To tell the truth, I had her in mind when I read the part, and Mr. Browne told me he had her in mind when he wrote it. I did make up from Mrs. Green's pictures. I've never seen her. She has curls about her forehead. I left out the curls. They didn't seem in character. Of course we don't intend to be too personal."

The dowdy frock, in its youth a handsome crepe de chine, is a fifteen-year-old relic of her sister's wardrobe that Miss Ferguson discovered while Columbusing in the storeroom of her sister's home. At the Mott Street Clothes Bureau she bought the stunted wrap she wears. "It's a dolman," said Miss Ferguson, proudly. "It was good thirty years ago. I bought it for a quarter."

"Oh, look at her shoes!" a woman had tittered behind me when Miss Ferguson made her entrance. The shoes, third hand, very ugly, very sensible, had come from a similar source. Miss Ferguson's landlady, after much searching in forgotten corners, had produced the hat antique.

While the bedroom scene of the third act progressed we talked of the drama within drama, the comedy moments that occur to the actress who is playing tragedy, her tragic hours while she is sending comedy across the footlights.

"While I was playing leading woman with Mr. Scanlan I saw him break down utterly and heard him say, 'My God, I can't go on!' and saw the curtain rung down in the middle of a scene. That was tragedy, the beginning of the end. We all knew it, though in a few minutes the curtain went up and we were playing Irish comedy again." Miss Ferguson's brown eyes grew still softer as she recalled those three years with Scanlan and the ministering kindness of his wife.

"Mrs. Scanlan had a beautiful nature. She acted the part of peacemaker in the company. As Mr. Scanlan's malady grew worse he was faultfinding and very hard to please. We used to hear her chiding him for his harshness.

"'Be gentler with them,' she would say, and used the best argument. 'Your faultfinding affects their work.' Augustus Pitou was our manager, and a very kind one.

"But the tragedy came closest to me when I was playing in Barbara's Millions. A relative of mine who had broken down with nervous prostration disappeared. I didn't know whether he was living or dead. I played four evening performances and one matinee while I was in that suspense, and nobody in the company knew anything about it. I didn't know anybody in it very well."

Every one who loves children, and every one who does not, should see Hannele. Hauptmann's poignant play is as heart-searching as Dickens' "The Christmas Carol." It is the epic of unhappy childhood. No one after seeing Hannele can ever again look into the old face of a child crushed and frightened by a hard fate without an ache in the stoniest heart.

The play is a reversed Peter Pan. Peter Pan is the comedy of youth. Hannele is its tragedy. Peter Pan is the gay surface of little lives. Hannele their rough, ragged lining.

One carries away the picture of Mrs. Fiske as Hannele, a little figure, shrunken as it seems to half the size of Holbrook Blinn, as the child looks into the open gates of Paradise, her schoolmaster, glorified by her vision into celestial semblance, pointing the way.

Mattie Ferguson.

The physical littleness into which she is able to shrink herself is a marvel. The golden stairs to heaven, with angels guarding the way, will live as one of the most splendid of stage pictures.

Frank Keenan has student tastes and a keen liking for the subtleties of stagecraft. Some one told him in brotherly spirit that one of these subtleties of his stage direction hadn't gotten over the footlights.

"Lord! Lord!" groaned Mr. Keenan. "Must we give 'em a map?"

She who is Irene Bentley on the stage and Mrs. Harry B. Smith off came out of a labor employment bureau with a furrow upon her usually serene brow.

"I've just engaged a cook and second girl. I suppose they'll stay a week, they and their relations will eat me out of house and home, and then give notice. Isn't this awful? It's worse than the last day's rehearsal. I'm going right off to get an engagement."

"On the usual conditions, I suppose," interjected her librettist spouse. "You know, my dear, you want a theatre in Central Park, and all your friends in the company, and if you get tired of the play the third week a new one written over night, and when you want to change to move at thirty seconds' notice. And positively nothing outside of New York."

A messenger boy often provokes profanity, but never has he inspired poetry until Miss Maude Leone, lying ill at the Holy Cross Hospital in Salt Lake City, was moved to rhyme by the words of a uniformed youngster who was sent with flowers to her bedside.

"I know you. You're Miss Leone from the Bungalow Theatre. Us kids think you're great. We all want you to git well and cum back," was his greeting.

Miss Leone, propped up in bed, wrote this tribute to the slow-footed, quick-tongued brotherhood:

From what strange sources comfort comes
When with trouble waves our hearts are stirred;
When we lie stricken, dazed and dumb,
Afraid our prayers have not been heard.

There's always something sent to prove
That we are never forgotten quite;
That God still guides us with His love
To help us onward through the night.

A kindly word, a tender thought—
Just something to show that "somebody cares"—
Pull many a darkened soul has brought
Out of the depths of a deep despair.

One day I lay in a darkened room,
Where illness claimed me for its own;
A few kind words from boyish lips
Lightened the burden my heart had known.

"I'm the messenger boy—they sent for me;
Why I saw you on the stage one time.
You looked so young and happy. Gee!
I'm sorry you're sick. I think you're fine."

Just boyish praise in a boyish way,
The kind that is on the square:
But it lightened the rest of the day for me.
And it lay on my heart like a prayer.

Long after the crass vulgarity of The Lady of Lobster Square is forgotten we shall retain in our gallery of memories the picture of William Pruette as the Spaniard. The tabasco-tempered Spanish wooer is a bore as we usually see him on the stage, but Mr. Pruette introduced into the threadbare stage type the novelty of childlikeness.

He gave to his more than two hundred pounds the agility of the stripling. His make-up was fresh-colored and round-eyed. There was but one lack, the regrettable one we notice season after season since Mlle. Modiste, that no one provides Mr. Pruette with a song as big and fine as his voice.

Mrs. Jack Haverly is at the sanitarium of the Dr. Bull Association for the third time. They've given her the title "The Brigadier-General."

"How did you earn the title?" a visitor asked her.

"By endurance," she answered.

A leading woman playing in a successful production in this city discoursed to me on lies.

"There are two kinds," she said.

"The lie and the fib?" I suggested.

"No, the offensive lie and the defensive lie. The offensive lie is the lie that offends our intelligence. It's the lie that no intelligent person will tell, the lie that is unbelievable. Then there is the one that any jury would acquit you of telling. Jurors would call it a justifiable lie. It is the lie you tell in self-defense. Persons bring it upon themselves when they push you too hard about affairs that are your own and none of their business."

THE MATINEE GIRL.

THE LOUISIANA CHILD LABOR LAW.

Another phase of the Child Labor law, as it affects children of the stage, had an interpretation at the hands of the Supreme Court of Louisiana on April 11. The question disposed of was one purely of jurisdiction—that is to say, as to the right of the Juvenile Court to take cognizance of cases where the children "worked" are not neglected or delinquent children." The Supreme Court construed the juvenile statute strictly, holding that where the children were not negligent or delinquent children the Juvenile Court had no jurisdiction. That is to say, if the violation is with the consent of or under the eye of the parent, guardian, etc., of the child the Juvenile Court has no jurisdiction. The Criminal Court is the proper tribunal. This will probably result in the law being amended so as to give the Juvenile Court jurisdiction in all such matters.

WARFIELD DENIES A RUMOR.

The Broadway rumor to the effect that David Warfield was to leave David Belasco's management, which was circulated this past week, has been denied by Mr. Warfield. Mr. Belasco is in receipt of the following telegram from Mr. Warfield:

"DAVID BELASCO: I can't imagine how this absurd rubbish of my being dissatisfied with you has gained belief. Deny this for me in New York papers. Hope you are polishing my new play by now. Good luck.

"DAVID WARFIELD."

The telegram, which comes from Kalamazoo, Mich., is dated April 13.

BIOGRAPHY OF LOUIS JAMES.

Norman Hackett, who was associated with the late Louis James for nine years, contributes an interesting and authoritative article on the life of the eminent tragedian, entitled "Louis James as I Knew Him," in the *Green Book* magazine for May.

A PLAYWRIGHT HONORED

By the Professional Women's Club of Boston, Which Has Many Actresses as Members.

At the last meeting the Professional Women's Club of Boston elected Mrs. Lionel Marks (Josephine Preston Peabody) an honorary member representing the profession of the playwright. Mrs. Marks is about to sail for Stratford-on-Avon, where her prize play, The Piper, will be presented. Another honorary member, Marie Corelli, a resident of Stratford, will entertain Mrs. Marks if sufficiently recovered from her recent illness.

The club has been overwhelmed with congratulations upon its recent performance of Masks and Faces at the Shubert Theatre, Boston, April 12, before a large audience, in aid of the building fund for the proposed clubhouse. Several local players were guests, including Charlotte Hunt, who is organizing a stock company for the Summer season at the Majestic Theatre; Ida Vernon, who on April 14 celebrated her fifty-fourth year on the stage; Alice Johnson, also of The Man from Home company; Kate Ryan and many more.

This club will be three years old in May and was founded by Marion H. Brazier, society editor of the Boston *Journal* and one of the early non-resident members of the Professional Woman's League of New York city. Fifteen professions are represented, the actress members being Olga Nethersole, Lillian Russell, Nora Bayes, Hattie Williams, Lucille La Verne, Adrienne Augarde, May Robson, Corah Adams, Lillian Lawrence, Susanne Leonard Westford, Lily Carthew, Annie Yeamans, Miriam O'Leary Collins, Marie Burress Currier (retired), Mary Young-Craig, Maida Reed Lee-Fosgate, Beverly West, Dorothy Manners-Kent, Grace Atwell, Ida Mulle, Kate Ryan, Maud Odell-Doremus, Gertrude Randall-Blanchard, Louise McIntosh, Marie Celeste, Fanny Ward, and Annie Fording-Wolff. Among opera singers are Alice Nielsen, Elvira Leveroni, Clara Barteaux, Louise Le Baron, Cora Hayden, Marion P. Littlefield, and Marie Celeste.

AN AMERICAN OPERA COMIQUE.

The better class of opera comique has come into vogue again with the success of The Merry Widow, The Chocolate Soldier, The Dollar Princess and other works of equal merit, and it will be gratifying news to the friends of this form of entertainment that a number of American librettists and composers have caught the spirit and are putting forth their best efforts to produce something equal to the best foreign work of this character.

Joseph Carl Breil, who composed "The Song of the Soul" and other incidental music to The Climax, one of the notable Broadway successes of last season, has completed the music of an opera comique, in collaboration with M. Irenee Berge, a pupil of Massenet and the composer of one comic opera produced in Paris, some well-known cantatas and about a hundred miscellaneous compositions, published in this country and in France. The new opera is called The Knave of Hearts, book by Frederic F. Schrader, lyrics by Schrader and John W. Mitchell, both well-known newspaper men of New York and Washington. The work is pure comic opera as distinguished from musical comedy, and the prima donna role is that of a brilliant young marquis in the time of Louis XV. The libretto has already been approved and there will be a piano recital of the music one day this week before a prominent music publishing house and the representative of a firm of producing managers. The music is said to have all the humor and popular but melodious qualities of the music of Sir Arthur Sullivan and Lecocq, while the libretto has the true Gilbertian jingle and go of a dashing comedy.

FRANCIS WILSON.

The first page of THE MIRROR this week contains an excellent portrait of Francis Wilson, the comedian, now rounding out a long engagement in The Bachelor's Baby at the Criterion Theatre. The success which he has scored in this play testifies to his range and versatility. For years and years there was no more popular singing comedian in America. His grotesquerie was *sui generis*. He had the nimbleness of a monkey, the humorous expression of a clown, and he could sing and dance. His Cadeau in Erminie sealed his popularity. This rollicking vagabond and rogue could not have had a better exponent than this comedian.

After the long run of that operetta Wilson had all the composers in the country writing for him, and in a dozen years he appeared in as many new musical pieces. Then one year he played an old priest, Father Marquette, in The Little Father of the Wilderness, as a curtain-raiser to a musical comedy, and that paved the way to his appearance in pieces without music.

Mr. Wilson is a cultured literary man, and most people would be surprised at the comedian's serious side of character. He wrote a "Life of Joseph Jefferson," who was his friend for many years, and he is also the author of the intensely amusing farce in which he is now scoring one of his greatest triumphs.

PEOPLE'S SYMPHONY.

The People's Symphony Society will give the last chamber concert of the present season at Cooper Union Hall this evening, Tuesday, April 19. The Kaufman Quartet, with Leo Tecktonius as soloist, will furnish the programme, which will include the following numbers: Beethoven, string quartette, op. 74, E flat major; group of piano soli, modern period; Grieg, two movements from string quartette, op. 27, G minor.

ABOUT POPULAR PLAYS

"The Mirror" Lists Published Last Week Inspire Discussion—The "World" Editorially Considers Them—Various Interesting Opinions.

The list of 100 popular plays since Shakespeare, as well as the lists of the ten most acted plays, published in THE MIRROR last week, have excited much discussion.

Southover Lewes, whose knowledge of plays is notable, says: "I have read with considerable interest the contribution from Howard Herrick respecting the hundred best plays, which appeared in last week's issue of THE MIRROR. From so up-to-date a man as Mr. Herrick, however, we expect absolute reliability, and it gives me much pleasure to give him a little friendly "knock," by informing him that Sir John Lubbock is 'Sir John' no more, but now breathes what was at one time called the 'serene' atmosphere of the House of Lords.

"Very wisely, perhaps, Mr. Herrick does not define what he means by the word 'best,' and it is inevitable that in a discussion of this character personal likings, or even the transient personal pleasure from the performance of a particular play, will intrude and obscure the judgment. Most of the plays mentioned by Mr. Herrick would no doubt be found in all lists prepared by serious students of the drama, but I venture to say that Ingomar would have achieved little popularity if it had not been played by Mary Anderson, whose bread-and-butter-miss methods were liked better some years ago than they would be now. The three plays of Sheridan Knowles are comparatively poor stuff, and The Lady of Lyons not much better. Can you tell me of a single man who has seen Faust as written by Goethe? Why is not W. G. Wills' name bracketed with that of the immortal German? Don Cæsar de Basan is known chiefly as the subject of the opera The Bohemian Girl. The latter probably has been performed a hundred times for one performance of the play. I think, too, that Masks and Faces, by Tom Taylor, is a much better play than The Fool's Revenge.

"By Guy Bias, of course you mean Ruy Blas, although I fail to see any reason for the inclusion of this play to the exclusion of, say, Dr. Jekyll and Mr. Hyde. Mr. Herrick disarms criticism, however, by disclaiming perfection for his list, and has doubtless good reasons for the selection of most of the plays mentioned. He has done a real service in opening the discussion. The pleasure of reading a play at home adds greatly to the interest of witnessing the performance on the stage. It is comparable to the perusal of an orchestral score by a musician—the test of performance shows up the strong and weak points and discloses what is really effective and genuinely dramatic. It emphasizes, moreover, the situations that are creative, and after all that is the true *crux* of originality and the justification of much that is at first caviare to the general.

"Incidentally the discussion discloses the tremendous power and influence of the Sirius Shakespeare, whose wonderful creations outshine all the lesser fixed stars of the dramatic firmament."

More Interesting Than Conclusive.

"The discussion regarding the one hundred best plays and the ten most popular plays is, in my opinion, more interesting than conclusive of any result," said a student of the drama to THE MIRROR. "It has been said that a subject is never treated in a play until it has been worn threadbare in books and in the press. This adds to the confusion of thought that must necessarily obtain with regard to the standard of plays. Men go to a theatre 'to be entertained.' What entertains them? Thought and character and some literature amuses many; a greater number consider that play the best in which thought, character and literature are carefully suppressed, and all is sacrificed to situation and theatrical mechanics.

"The lists published in last week's MIRROR are largely comprehensive. We can judge of the popularity of some plays only by tradition; others we know by personal acquaintance, long familiarity. The standard plays of Shakespeare, Schiller, Knowles, Bulwer, Sheridan, etc., may as well be excluded as in a class by themselves. Of the plays which the present generation of playgoers know I feel that the following are fairly representative of a class of dramas which are well written and at the same time popular:

"Leah, the Forsaken, Ingomar, Camille, The Two Orphans, The Octoroon, My Partner, Fanchon the Cricket, Article 47, Lorle, Frou Frou, The Romance of a Poor Young Man, Caste, London Assurance, Louis XI., Pygmalion and Galatea, The Sunken Bell, Adrienne Lecouvreur, Don Cæsar de Basan, The Henrietta, Secret Service, Jim the Penman, When We Were Twenty-one, The Silver King, The Colleen Bawn, The Private Secretary, The Wife (Belasco and De Mille), The Lost Paradise, Magda, Mrs. Dane's Defense, The Middleman, The Forgemaster, Candida, The Christian, The New York Idea, Hedda Gabler, Paid in Full, Mrs. Leffingwell's Boots, Hazel Kirke—thirty-eight in all."

A Fair Representation.

"THE MIRROR'S list of the best plays and the most popular plays, published in last week's issue, gives a fair representation of the subject," said an old manager who did not wish to give his name yesterday. "The fact that popularity alone counts for little in estimating whether a play is worth while or not, is graphically illustrated by the naming of Billy the Tramp by some one, who enthusiastically contends, by inference at least, that it must be named along with Louis XI., Faust, and Hamlet. Popularity of this class of plays can have no bearing on the question, if it is seriously meant. Here is a short list of excellent plays only a few of which have so far been mentioned: Little Lord Fauntleroy, The Clemenceau Case, La Morte Civile, Poor People (played by Novelli), Papa Lebonard, The Notorious Mrs. Ebbsmith, Trelawney of the Wells, The Second Mrs. Tanqueray, and The Amazons, of Pinero; The Good Hope (by Huysmanns, played by Ellen Terry, properly not popular but good); The Tyranny of Tears, Still Waters Run Deep, The White Slave, The Pearl of Savoy, The Music Master (owing much to David Warfield), and The Texas Steer."

Significant Deductions.

The New York *World* had this editorial in its Sunday edition on THE MIRROR'S lists:

The list of 100 popular plays prepared for THE NEW YORK DRAMATIC MIRROR by Howard Herrick, and selected not so much for dramatic or literary qualities as for their hold on audiences, is instructive as showing what kind of drama the great playgoing public in its heart likes best.

Here are the old friends of a former stage generation: The Count of Monte Cristo, The Corsican Brothers, Richelieu, London Assurance, Uncle Tom's Cabin, East Lynne, Camille. Here is Ingomar, with its memories of Mary Anderson; the plays that New York saw in the Daly and Palmer days—Article 47, Diplomacy, Frou-Frou, A Scrap of Paper, The Two Orphans, with its souvenirs of Kate Claxton; Fedora, The Private Secretary, A Celebrated Case, Jim the Penman, The Banker's Daughter, and a full quota of Sardou and Bronson Howard generally. There is Fanchon, with Maggie Mitchell; The Shaughran, with Boucicault, Shore Acres, Hazel Kirke, Trilby, Ben-Hur, and of a more nearly contemporary time, The Heart of Maryland, The Liars, Zaza, A Texas Steer, The Christian, Lady Windermere's Fan, Mrs. Dane's Defense, The Second Mrs. Tanqueray, The Witching Hour, the Climbers, Peter Pan, The Great Divide, along with an allowance of Ibsen and Sudermann.

It is, however, in the lists of the "ten plays most acted" compiled for THE MIRROR by veteran actors that the surest clue to the popular taste is found. Of the five lists drawn up all contained Uncle Tom's Cabin, Ten Nights in a Barroom, East Lynne, The Two Orphans, Camille, and Rip Van Winkle, and all but one Hamlet, opinions differing on the inclusion of Monte Cristo, Lady Audley's Secret, The Octoroon, The Colleen Bawn, and Hazel Kirke.

What Hamlet should be doing in this gallery is a subject for interested speculation. But that it is there and that competent actors still play it to packed houses makes difficult any generalizations on a public taste which, while it holds fast to the Shakespearean masterpiece, shows a marked preference for the simpler emotionalism and more melodramatic expedients of the playwright as evidenced by Uncle Tom, East Lynne and their kind. It is significant that not one of the "advanced" dramatists has won a place among the public's favorite "thrillers."

A NOVEL DRAMA.

In Germ Land Will Represent Life and Death Among the Microbes.

American ingenuity will go M. Rostand and his barnyard play one better when the girls of the bacteriological department of the University of Wisconsin produce a play by W. H. Machette, entitled In Germ Land, in which pneumonia, tuberculosis and tetanus germs are to be portrayed in costume by the students.

An account of the forthcoming event says that the play is a story of the war of the inhabitants of In Germ Land against the human race, the declaration of war; but interwoven is the love story of Teddy Tubercule, a little chap in red, and Bessie Bacillus.

Throughout the play are witty references to various noted bacteriologists, against whom the efforts of the denizens of Germ Land are to direct their strongest warfare, such men including Dr. M. P. Ravenel, who demonstrated that bovine tuberculosis is communicable to mankind, despite Dr. Koch, of Berlin, who asserted the contrary; Drs. Frost and Fuller, and Miss Armstrong, of the State University bacteriological department.

The love scene between Teddy and Bessie promises Bessie a honeymoon in the prettiest cesspools in the world and a permanent home in a crack in a sewer pipe near a pest house. Such strange allusions to the habit of the microscopic breeders of disease fill the play. The author is W. H. Machette, for thirty years known in musical circles as a director of opera, both grand and comic.

REJANE IN LOLETTE.

Rejane began her engagement at the London Hippodrome last week in Lolette, by Meilhac and Halevy, previously done in English under the title of A Lesson. Fundamentally it resembles Gilbert's Comedy and Tragedy. Lolette is an actress engaged to instruct a baroness in two scenes from an amateur performance. In giving the lesson she suddenly discovers that the baroness has an affair with Lolette's lover, Croiselles, and thereupon bursts into a flood of reproach against the baroness and Croiselles, on the deceit of men in general and her lover in particular. In the midst of the tirade the baroness' husband enters. Lolette, to shield her rival, turns to him and explains that that is the way a scene of jealousy should be played.

NEIL McNEIL.

Above is a snapshot of Neil McNeil, taken outside the stage door at Denver, Colo. He is starring this season in The Land of Nod, under the management of S. E. Rork. Mr. McNeil was featured last season with The Red Mill, under the management of Charles B. Dillingham. His unusual success in the April Fool in The Land of Nod has made that piece one of the most prosperous musical attractions on tour this season. Mr. McNeil is still playing. After a few weeks in vaudeville he will return to New York to appear in a new production, in which he will be watched with interest.

RUDOLPH NELSON

Apeda Studios, N. Y. C.

Above is a portrait of Rudolph Nelson, composer of Miss Dudlesack, the operetta rights to which Klaw and Erlanger have secured. They will make a production of it in the Autumn. Miss Dudlesack has been very successful in Germany, it is said, and will have an elaborate American production. Joseph W. Stern and Company are the American publishers of the music.

NEW PLAYS.

Rosalind at Red Gate, a play made from the novel of Meredith Nicholson by George Middleton, will have its initial production the first of May and goes to Chicago at the New Crown Theatre on May 8. The play will be produced by the Gaskell, MacVitty, Carpenter Company, and will be staged by Edward E. Rose. The cast includes Cuba Niblo, Jean Adair, John T. Nicholson, Edwin Scribner, Otto Whitem, Philip Lord, Frank Devlin, Neil McLeod, and Walter Harmon.

Buffalo was the scene of two important premieres last week. On Monday evening, April 9, Henry B. Harris produced James Forbes' comedy, The Commuters, at the Star Theatre. In the cast are Orrin Johnson, Georgie Lawrence, Taylor Holmes, Jane Marbury and others. Thursday evening occurred the first performance of One of the Family, with Charles Richman as star. Others in the cast are H. S. Northrop, Frank Burbeck, Frank Kilday, William McKay, C. W. Goodrich, John Beck, Muriel Starr, Olive West, J. Haywood, and Bennet Southard. The production is made by the Sire Brothers.

Frederick Lane is dramatising The Other Man's Wife, Frank Richardson's novel. Mitchell Kennerly has all the rights to the play for the United States. The play will be produced this Fall.

For the first time on any stage, a two-act musical comedy by R. T. Whistler, entitled The Sacred Lion, was produced March 30

NEW THEATRE AT BLOOMINGTON.

The new Chatterton Opera House in Bloomington, Ill., which is built on the site of the old Grand Opera House, burned in June, 1909, was opened Thursday evening, April 7, with the first production of Frazee and Lederer's new musical production, Madame Sherry. The handsome new structure was built by George Chatterton, owner of the string of theatres known as the Chatterton Circuit. After the play a flashlight picture was taken. Artistic souvenir programmes containing a history of Mr. Chatterton's activities and a picture of him were distributed at the first performance.

TO REGULATE TICKET SPECULATION.

The Hoey bill, introduced in the New York Legislature, regulates ticket traffic on the sidewalk by fixing the license of speculators at $500 the first year and $350 each succeeding year, and requiring the speculator to give a bond for $2,000, forfeitable if he transfers his license badge to another or uses a badge belonging to another. He is not allowed to peddle tickets directly in front of a theatre and his license may be revoked if he misrepresents his wares.

HARLAN WITH BRADY.

Contracts were signed last week between William A. Brady and Otis Harlan whereby Mr. Harlan will appear under Mr. Brady's management for the next five years. A farce with music has been prepared by George Broadhurst, and it is proposed that the production shall be one of the early offerings of next season.

C. A. BURT ILL.

C. A. Burt, general manager of C. A. Burt's Southern Theatre Circuit, Inc., was taken ill while at his office two weeks ago and was confined to his bed for a fortnight. He is convalescing and is again back at his desk.

WHAT LONDON IS SEEING

Alias Jimmy Valentine a Pronounced Success—Du Maurier's Third Thief's Part—Splendid Revival of Trelawney of the Wells and The Rivals—Lewis Waller Coming.

(*Special Correspondence of The Mirror.*)

LONDON, April 9.—After another lull, new play-producing set in again a week or so ago, but now once more there seems a like-

Photo Dover Studios.

Irene Vanbrugh.

lihood, at the moment of mailing, that certain other projected ventures of the sort will be dropped awhile. All this uncertainty is due to the fear that, to judge from present portents, we are in for another general election. This is a confounded shame, especially as the theatrical business, which is always sorely stricken at such a time, has hardly recovered from the last election, barely a couple of months ago.

I am glad to report that of the few recent new plays produced here one of the finest successes has been made by a play which is still highly popular in your nation. I allude to Alias Jimmy Valentine, which the many-theatred Frohman "presented" at the Comedy just over a week ago in succession to The Climax, which, alas! proved a frost, in spite of Marie Doro's delightful acting and the artistic support she had from the few other *dramatis personæ*.

Alias Jimmy Valentine, which of course need not be described to MIRROR readers, has caught on at the Comedy with no uncertain catch. The ex-burglarious, or cribcracking, hero is splendidly acted by Gerald Du Maurier, who thus enacts his third thief part. His first felonious character was Raffles; his second, Arsène Lupin. The heroine in Alias, etc., is sweetly impersonated by Alexandra Carlisle, the charming wife of Citizen-Comedian Joseph Coyne. Artistic aid is also rendered by a group of very clever players. Alias, etc., is playing to magnificent business—up to now.

The aforesaid Frohman has also secured another success with his newest presentation in connection with his Repertory Theatre scheme at the Duke of York's. This was a revival last Tuesday of the now-knighted Pinero's "comedietta," as he calls it, Trelawney of the Wells.

Twelve years ago, when this play was first produced at the Court Theatre in Sloane Square, Chelsea, I had the honor of describing the play to MIRROR readers. As that, however, is a good while back, and as your MIRROR files for that period may not be on hand, I may as well remind you that Trelawney is a popular actress of the crinoline days of the early sixties—say 1863. Also, that the "Wells" of the title is meant for Sadlers Wells, the most ancient of all London theatres and the place where a year earlier that greatest all-round Shakespearean actor within the memory of living playgoers, Samuel Phelps to wit, finished a continuous season of eighteen solid years with the "legitimate."

At the Duke of York's there are two of the originals from the first production of Trelawney of the Wells. These are Irene Vanbrugh, who plays the actress named in the title, and Dion Boucicault, who again impersonates the fussy old Vice-Chancellor, whose silly son falls in love with the actress and then has to be undeceived. Both these admirable players play more admirably than ever. Fine acting is also put in by Edmund Gwenn as the low-comedian Colpoys; Sydney Valentine as the old-time tragedian Telfer; Marie Saker as the tragedian's wife; Hilda Trevelyan (who was married recently to Arthur Sydney Blow) as Avonia Bunn, another actress, Fay Davis (from your own great Republic), as another actress, Imogen Parrott; Dennis Eadie as the budding dramatist Tom Wrench (intended for Tom Robertson), and Charles Maude, who as the "hero" succeeds and quite wipes out the original representative, James Erskine, otherwise the Earl of Rosslyn, who after being divorced by his first Countess, espoused your Miss Anna Robinson (actress), who eftsoons divorced him again.

I have to chronicle also a splendidly cast revival of The Rivals (last Monday) at the Lyric, with Lewis Waller as Captain Absolute, C. W. Somerset as Sir Anthony, Lottie Venne as Mrs. Malaprop, Leonard Boyne as Sir Lucius O'Trigger, Kate Cutler as Lydia Languish, Beatrice Ferrar as Lucy, and Robert Loraine as Acres, in which your late great Joseph Jefferson was wont to be so great. All these players play admirably if perhaps in some cases too modernly. Still it is a rollicking revival.

Mem.: While just about to post this, Lewis Waller tells me that he has just decided to go a-touring in your hospitable States. I feel sure that you will all welcome Waller. GAWAIN.

SAMUEL FRENCH MOVES UPTOWN.

All theatrical people doing business with the important publishing house of Samuel French will extend to them a hearty welcome in the new location they have selected in the Wheeler Building, 28-30 West Thirty-eighth Street. During their twenty-five years of successful enterprise in the old quarters at Twenty-second Street the house of Samuel French have seen many old friends follow the crowd into what is now firmly established as the Theatre District, and have at length decided to join them. Their new premises are within five minutes' walk of most of the prominent theatres, and they probably will enjoy an increase of business commensurate with their improved accessibility.

As a rule, one's earliest recollections of serious interest in dramatic matters is connected with one of the familiar buff paper covered books published by Samuel French. From the old shop in the Strand, London (erected as a place for the city officials to view the passing of the procession of Queen Elisabeth on her way to Westminster at her accession), Samuel French has sent out his books to English-speaking people all over the world. In the hills of Burmah, India, the little buff volumes have brought fun and interest to British officers and their families, through the interest of amateur performances, relieving the tedium and weariness of military duty, while to the professional actor and actress all over the globe they are probably the most popular publications they are acquainted with.

Samuel French's new catalogue is a wonderfully complete collection of the best plays of to-day, as well as of those of the past hundred years. In it can be found something to suit everybody's taste, monologues, duologues, comedies, tragedies, farces, etc.—the whole round of theatrical phantasy finds expression. It is not necessary to remind the profession to keen in close touch with this important publication; but those who take an interest in the reading of plays, in their construction, literary grasp, delineation of character, etc., apart from actual performance, can widen their knowledge and increase their pleasure by making a selection from Samuel French's list. To those who are taking interest in the discussion now going on as to the "Hundred Best Plays," the catalogue is indispensable. The 180 new copyright plays and the library edition of thirty-six plays by such craft-masters as Sudermann, H. V. Esmond, R. C. Carton, Oscar Wilde, Sir Arthur W. Pinero, Clyde Fitch, and Alfred Sutro, are well worth perusal.

Samuel French have charge of the publication in America and England of Henry Arthur Jones' plays. A new and complete edition of these most interesting works (in paper and cloth binding) is now ready. This edition has been thoroughly revised by the author and contains, in addition to the text, complete stage directions printed in the margin.

T. R. Edwards, the urbane and courteous gentleman who presides over the destinies of the American house, will be delighted to place his wide knowledge and experience at the disposal of patrons of the firm.

HAMMERSTEIN-SYLVA CASE

FULL TEXT OF THE DECISION OF THE SUPREME COURT, APPELLATE DIVISION.

The Judges Hold That an Injunction Will Not Lie Against the Defendant Because Her Services Are Not "Unique and Extraordinary."

The decision of the Appellate Division of the Supreme Court, denying to Oscar Hammerstein an injunction against Marguerite Sylva to restrain her from singing under other management in violation of her contract with him, will be found below. It is said that this decision discriminates against managers and in favor of actors and singers, and that under it generally managers have no recourse except by suit at common law, a delaying proceeding which in ordinary circumstances would be useless to them:

Supreme Court, Appellate Division, First Department, March, 1910. George L. Ingraham, P. J.; Chester B. McLaughlin, John Proctor Clarke, Francis M. Scott, Victor J. Dowling, J. J.

Oscar Hammerstein, respondent, against Marguerite Mann, sued herein as Marguerite Sylva, appellant; No. 154.

Appeal from an order granting an injunction *pendente lite*.

Nathan Burkan for appellant; J. M. Dittenhoefer, of counsel, Dudley F. Phelps with him on the brief (Dittenhoefer, Gerber and James, attorneys).

Clarke, J.—"The plaintiff is an operatic impresario, the defendant a singer. They entered into a contract for the season of 1909-1910, beginning Monday, Aug. 30, 1909, for thirty-one weeks, by the terms whereof the defendant was to receive a salary of $200 a week for eleven weeks and $250 for twenty weeks. She agreed to sing no less than fourteen times a month in her operatic and in such leading roles as may be given to her by plaintiff, in Italian or French, and which were within the compass and range of her voice, and her repertoire was expressed to be Carmen, Faust, Cavalleria, Pagliacci, etc. She agreed not to sing under any other management, and not to sing without plaintiff's permission 'in any concerts, or churches, or benefits, or charities, or phonographs.' She gave to plaintiff the right to renew the contract for the season of 1910-1911 and 1911-1912, at a specified salary. Notice of such desire of renewal to be given by plaintiff six weeks before the expiration of each season. The contract also contained the following clause: 'Marguerite Sylva, acknowledging her vocal and dramatic abilities to be unique, gives Oscar Hammerstein the right to obtain legal injunction in case she attempts to break or breaks this agreement.'

"The complaint alleges that the plaintiff has performed all the conditions of the contract on his part to be performed, and that the defendant rendered services under said contract until the 21st of November, 1909, when, without just cause or provocation, and without any warning to the plaintiff, the defendant abandoned and deserted her said contract, and refused and neglected, and still refuses, to render services for the plaintiff herein, and asked judgment that defendant be enjoined and restrained from rendering services to or for any other person, company or corporation, or from singing or performing until the expiration of the term mentioned in the contract; notwithstanding the fact that in the contract defendant acknuowledged her vocal and dramatic abilities to be unique, and gave the right to the plaintiff to obtain legal injunction in case she attempted to break or broke the contract, she now avers in her answering affidavit: 'I deny that my services are special, unique and extraordinary, and that I cannot be replaced, and that he cannot secure any other artist of like ability to fill my place in his company.' She then enumerates the roles in which she had appeared under the plaintiff's management and the names of numerous artists who had sung the same parts during this season in the same company, and avers that the above-mentioned artists sang the defendant's roles with great satisfaction, and that each of them was in the employ of the plaintiff during the time of the defendant's employment, and thoroughly familiar with and competent to sing said roles, and she enumerates the amounts paid to said artists, said payments ranging from $1,000 to $2,000 for single performances, while, as shown, defendant's contract was for $200 a week for the first eleven weeks and for $250 a week thereafter.

"Without passing upon other questions raised upon this appeal, we are satisfied that the order should be reversed, because the services of the defendant are not shown to be of that unique and extraordinary quality which alone justifies an injunction *pendente lite*. This court in Dockstader vs. Reed, 121 Appellate Division, 846, had under consideration a contract which contained similar clauses to that at bar, we said:

> This provision and defendant's own estimate of himself is the only proof in the case that his services were unique and that he could not be replaced. Notwithstanding the agreement of the defendant, we think the facts did not warrant the granting of an injunction. Parties to an agreement cannot contract that courts will exercise their functions or in favor of themselves. Whether or not a court will so exercise its powers is for the court itself to determine; whether equity will intervene to restrain by injunction the violation of a restrictive covenant in relation to personal services depends in large measure upon whether a substitute for the employee can readily be obtained, and whether such substitute will substantially answer the purpose of the contract. The salary agreed to be paid to defendant was quite moderate and indicates that his part was quite ordinary and manifestly could be easily filled.

"That language is apposite here. The cases relied upon by the respondent are clearly distinguishable. In Edwards vs. Cissy Fitzgerald, *Law Journal*, Jan. 16, 1895, the court said:

> She has a charm peculiar to herself. By her grace, beauty and artistic methods she has become a special attraction. The plaintiff would undoubtedly find it difficult to procure a substitute who would be likely to produce a similar impression on the public.

"In Shubert vs. Angelis, 80 App. Div., 625, the court said:

> She was employed because of special talent as a mimic or imitator of other actresses and of actors.

"In Ziegfeld vs. Norworth, 134 App. Div., 951, it appeared that the defendant was the real star around whom the whole production of the plaintiff's play centered and that she had been heavily featured in announcements and advertisements so as to give her chief prominence.

"There is nothing in the papers at all corresponding to the facts shown in the foregoing cases. The defendanut has not been featured; she is not the central figure, upon whom the whole action of the play depends, of any one production, prepared at great expense; she is but a singer of stock parts, at a moderate salary, which parts many other members of the company have sung.

"For these reasons the order appealed from should be reversed with $10 costs and disbursements and the motion denied with $10 costs." All concur.

BELASCO GETS GERMAN COMEDY.

David Belasco has obtained the American rights to Herman Bahr's three-act German comedy success, Das Konsert (The Concert), which has attracted attention in Berlin and Dresden. It deals with the trials of a wife who is the mate of a long-haired piano virtuoso who has world-wide renown and is the pet of the women. Leo Ditrichstein is to adapt the piece.

CURRENT AMUSEMENTS.

Week ending April 23.

ACADEMY OF MUSIC—Olga Nethersole in Sapho—3 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—24th week—184 to 191 times.
BELASCO—Commencing April 19—Mabel Taliaferro in The Call of the Cricket—1st week—1 to 7 times.
BIJOU—Cyril Scott in The Lottery Man—20th week—155 to 162 times.
BROADWAY—The Jolly Bachelors—16th week—118 to 125 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 18th week—138 to 145 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—Anna Held in Miss Innocence—201 times, plus 4 times.
COLONIAL—Vaudeville.
COLUMBIA—Rose Sydell's London Belles.
COMEDY—Laurence Irving and Mabel Hackney in The Three Daughters of M. Dupont—3d week—6 to 13 times.
CRITERION—Francis Wilson in The Bachelor's Baby—17th week—119 to 125 times.
DALY'S—Marietta Oily in The Whirlwind—6th week—32 to 39 times.
EMPIRE—Ethel Barrymore in Mid-Channel—13th week—87 to 94 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—33d week—202 to 209 times.
GARDEN—Closed April 16.
GARRICK—W. H. Crane in Father and the Boys—104 times, plus 2d week—9 to 15 times.
GLOBE—Montgomery and Stone in The Old Town—15th week—114 to 121 times.
GRAND OPERA HOUSE—Is Matrimony a Failure?—193 times, plus 6 times.
HACKETT—Grace La Rue in Miss Molly May—3d week—12 to 19 times.
HERALD SQUARE—Blanche Ring in The Yankee Girl—11th week—78 to 85 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—33d week.
HUDSON—The Spendthrift—2d week—9 to 16 times.
HURTIG AND SEAMON'S—Rose Hill Folly.
IRVING PLACE—German Company in The Sweet Girl—8 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—33d week—230 to 236 times.
LIBERTY—The Arcadians—14th week—106 to 113 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Mrs. Fiske in Hannele—8 to 10 times; The Green Cockatoo—8 to 10 times; Pillars of Society—16 to 20 times.
LYRIC—The City—18th week—138 to 145 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus—5th week.
MAJESTIC—Vaudeville and Moving Pictures.
MAXINE ELLIOTT'S—Lulu's Husband—2d week—8 to 12 times.
METROPOLIS—Bowery Burlesquers.
MINER'S BOWERY—Miss New York, Jr.
MINER'S EIGHTH AVENUE—Bohemian Burlesquers.
MURRAY HILL—Al. Reeves' Show.
NAZIMOVA'S—Madame Nazimova in Little Eyolf—1st week—1 to 8 times.
NEW THEATRE—Beethoven—2d week—10 to 16 times.
NEW AMSTERDAM—Madame X—12th week—88 to 95 times.
NEW YORK—A Skylark—3d week—17 to 24 times.
OLYMPIC—College Girls Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Vaudeville and Moving Pictures.
STUYVESANT—The Lily—15th week—134 to 141 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—14th week—101 to 108 times.
WEBER'S—The Lady from Lobster Square—3d week—17 to 24 times.
WEST END—Blanche Bates in The Fighting Hope—241 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

THE PLAYS OF THE WEEK

To be reviewed next week:

THE CALL OF THE CRICKET.....Belasco
LITTLE EYOLF.....Nazimova

Lyceum—Hannele and The Green Cockatoo.

HANNELE, a dream poem in two parts, by Gerhart Hauptmann, translated by Mary J. Safford; metrical passages by Percy McKaye. Produced April 11. (Harrison Grey Fiske, manager.)

Hannele	Mrs. Fiske
Gottwald	Holbrook Blinn
Sister Martha	Alice John
Tulpe	Florine Arnold
Hofrat	Mabel Reed
Pieschke	Sheldon Lewis
Hanke	H. W. Tucker
Seidel	Edward Mackay
Berger	Paul Scardon
Reinhold	T. N. Bedford
Dr. Wachler	Henry Stephenson

In her delirium Hannele imagines she sees:

Mattern	Fuller Mellish
A woman's figure	Virginia Kline
A tall, dark angel	Wilfred Buckland
First angel	Merle Maddern
Second angel	Veda McEvers
Third angel	Helena Van Brugh
Sister Martha	Miss John
The village tailor	R. Owen Meech
Gottwald	Mr. Blinn
Pieschke	Mr. Lewis
Hanke	Mr. Tucker
Seidel	Mr. Mackay
A stranger	Mr. Blinn

Four white-robed youths—Misses Mercer, Marstrand, Droste and West.
Mourners—Misses Arnold, Mary Maddern, Fulton and Reed, and Messrs. Meech, Arundel, Harrison and others.

Mrs. Fiske, with all her wide range of memorable characterizations, has rarely given stronger evidence of her claim to be considered an actress *sui generis*, or denoted more comprehensive versatility, than she evinced in the role of Hannele.

For a clear understanding of this strange playlet it is necessary to view the events which it sets forth through a child's eyes. Whoever applies the ordinary standard of artistic measurement to the play is prone to come away with a false impression of its purpose. The story is one of exquisitely tender pathos, whose moral cannot be misunderstood by any one who loves a child.

Hannele (Little Anne) is the victim of cruel abuse at the hands of a brutal stepfather. On a stormy Winter night she casts herself into the waters of a pond, is rescued by a wood-chopper, and borne, delirious, into the poorhouse of the parish. Around her gather the village schoolmaster, the sister of charity, and the physician.

Surely a more pathetic little figure than Hannele, stretched out upon the rude couch of the poorhouse, never appealed to human sympathy. The whole play is an indictment of society, which consigns the care of a helpless child to the keeping of a human brute. What transpires thence on is the coinage of a child's feverish brain.

She sees again the brutal stepfather, cudgel in hand. Terror-stricken, she rises from her couch in the dark and falls prostrate at the hearth. Her mother's spirit visits her—the angels, as a child's mind pictures them. Their voices thrill her with the comfort of sympathy and hope. Again the brutal father looms up in her vision, but the cruel blow is averted by the hand of the Saviour. It is a beautiful touch by which the dramatist gives the kind schoolmaster the attributes of Christ.

Anon appears the dark angel of death, and Hannele prepares for her meeting with her beloved Saviour. Then comes the singularly beautiful incident of the angels placing her in the silver coffin, and finally the anotheosis as Christ ascends with the poor child to heaven.

A wonderful contrast this between the highly idealised vision of a dying child, and the harsh elements of realism presented in the coarse scenes between the inmates of the poorhouse. It is a powerfully moving picture of unrelieved black and white.

It is the wonderful child voice of Mrs. Fiske, speaking out of the darkness, which gives the drama its deeply pathetic note of sympathy. It is a unique instance of adaptability, a complete merging of herself into the spiritual being of a child's nature. She is Hannele as completely as she was Rebecca West or Becky Sharp. And to make an audience forget the actress in the part is the whole of art.

The play is produced with magnificent stage effects. The visions are created with absolute mechanical precision and are marvels of the science of lighting. First honors in the support of Mrs. Fiske must go to Fuller Mellish, whose impersonation of the father of Hannele was a bit of thrilling realism in voice and appearance, and admirable work was done by Holbrook Blinn as the schoolmaster and the Saviour, by Alice John as Sister Martha, by Sheldon Lewis as the beggar Pieschke, by Henry Stephenson as Dr. Waehler, and others in the large and excellent cast.

The play is preceded by

THE GREEN COCKATOO, grotesquerie in one act, by Arthur Schnitzler. Translated by Philip Littell and George Rublee.

Raoul, Duc de Cadignan	Edward Mackay
Francois, Vicomte de Nogeant	Cyril Chadwick
Alibi, Chevalier de la Tremouille	Gregory Kelly
Marquis de Lassac	Fuller Mellish
Severine	Merle Maddern
Collin	H. W. Tucker
Crespere	Henry Stephenson
Henri	Holbrook Blinn
Guillaume	R. Owen Meech
Seneviola	Paul Scardon
Jules	Harold Matthews
Michette	Helena Van Brugh
Filpote	Veda McEvers
Leocadie	Alice John
Grasset	Sheldon Lewis
Lebret	Robert Owen
Grain	Wilfred Buckland
The Commissaire	T. N. Bedford

Those who have followed the literary career of the ingenious Viennese author, whose plays, The Reckoning and Literature, have been previously produced in New York in translations, were prepared for an agreeable entertainment and were not disappointed. The Green Cockatoo is a theatrical novelty, a true grotesquerie with an undercurrent of tense reality.

The scene is an underground cabaret in Paris on the night of the fall of the Bastille, July 14, 1789. Its name gives the playlet its title. Here Prospere, the proprietor, treats his aristocratic slumbers to weird performances by vagabond actors, released criminals and rogues. Henri, his principal performer, is just married to the coquettish Leocadie. As the result of an improvised scene in which Henri pretends to have stabbed the Duc de Cadignan in his wife's dressing-room, he learns that the duke and Leocadie have in reality a love affair, and what he depicted as only an impromptu incident becomes grewsome reality, for the jealous actor hurls himself with terrible frenzy upon the young nobleman just as the crowd bursts in to announce that the Bastille has fallen, and kills him.

Mr. Blinn played Henri with much power; Henry Stephenson's landlord of the Green Cockatoo is an admirably drawn character; Sheldon Lewis distinguished himself as the firebrand ex-actor and revolutionary leader, Grasset; Cyril Chadwick is excellent in the part of a dandy of the period; Edward Mackay plays the duke with fine effect, and other roles were well played by Robert Owen, Owen Meech, and Alice John. The production is on an almost spectacular scale and is admirably staged.

New Theatre—Beethoven.

A dramatic biography, by René Fauchois, with an accompaniment of Beethoven's music. English version by Henry Grafton Chapman.

Anton Schindler	J. Harry Benrimo
A Woman	Miss Harriet Brent
Ignaz Schuppanzigh	John Steppling
Louis Spa	James Cooley
Franz Weiss	Hevlyn Benson
Domanowecz Von Emmekall	M. J. Jordan
Count Von Arnim	L. Race Dunrobin
Bettina Brentano	Miss Rebecca Warren
Johann Van Beethoven	Frank Currier
Therese Van Beethoven	Miss Helen Tracy
Baron De Tremont	Frank Dawson
Councillor Von Pless	Robert Vivian
Ludwig Van Beethoven	Donald Robertson
Ferdinand Schimon	Wilfred Reynier
Karl Van Beethoven	Master Pierce McCleary
Johanna Van Beethoven	Miss Selma Hall
Caspar Van Beethoven	Frederick Mackaye
Franz Hoffmeister	Frank E. Aiken
Archduke Rudolph of Austria	Stanley Dark
Prince Josef Lobkowitz	Henry P. Keser
Prince Ferdinand Kinsky	Laurence Eyre
Giulietta Guicciardi	Miss Gertrude Bennett
A Beggar	Robert McWade, Sr.
Nanny	Mrs. Sol Smith
Anselm Huttenbrenner	Frank E. Aiken
Herr Teleeber	Robert Vivian
Karl Van Beethoven	Averell Harris
First Symphony	Miss Millie Howard
Second Symphony	Miss Bertha Grayling
Third Symphony	Miss Mariola Borufeld
Fourth Symphony	Miss Louise Seymour
Fifth Symphony	Miss Anna Huber
Sixth Symphony	Miss Mary Kendrick
Seventh Symphony	Miss Katherine Foster
Eighth Symphony	Miss Olive White
Ninth Symphony	Miss Mary Duncan

Although the play makes no pretense to dramatic unity, in the ordinary acceptation of the term, it has sequence, and in the depiction of the salient events in the life of the great tone-master it exercises a certain insidious charm. However, it belongs to a school of its own, and for the proper enjoyment of the theme it is necessary to approach it with a spirit of reverence. Whoever looks for the theatrical element in it is bound to be disappointed. Its transient popularity in Paris last year must be ascribed to its literary qualities in the original. The translation is excellent, and even in its English form possesses a certain literary interest.

It introduces Beethoven in his thirty-ninth year, pampered by society yet unspoiled. He tells a French officer why in his wrath at Napoleon's tyranny he has effaced the Emperor's name from his Third Symphony, and declines the Archduke Rudolph's invitation to dine. It also touches upon Beethoven's unhappy love affair with the Countess Giulietta Guicciardi, who broke off her engagement to marry a nobleman. It shows him jotting down, under the influence of his passion and in the moonlight, the theme of the Moonlight Sonata.

A singular touch of pathos is imparted to the story in the thrilling scene where the master discovers that he is growing deaf, and the events work up to something like dramatic interest in the third act, where the dying composer surprises Karl, his favorite nephew—whose dissipations stripped him of his means—in the act of rummaging his uncle's papers for money with which to continue his dissolute life. Alone and weak, Beethoven sinks down at his clavier, and in a vision beholds his nine symphonies impersonated by white-robed maidens, and hears the prediction of his undying fame. After a terrific clap of thunder he dies, very like the manner related in his biography.

The part of Beethoven was played by Donald Robertson, who made up excellently to represent the master and is a gifted actor with a naturally resonant voice. This notwithstanding, his Beethoven, excellent in some respects as an intelligent conception, lacked the persuasive elements of vital truth. It is a role worthy of the greatest actor, and it is conceivable how Forbes-Robertson, if he could simulate the personality of the composer, might raise it to a rank worthy of a place beside his Hamlet.

Mr. Robertson could not inflect his voice from a certain hard, monotonous key; his speech is larded with provincialisms, and the whole interpretation lacked the impress of genuine feeling. He was admirable in the scene in the second act where the master returns from the concert in his shirt-sleeves and anon discovers that his hearing is gone. He tries to hear the sound as he picks the string of a violin, and realizing that he has been stricken with absolute deafness, shatters the instrument on the floor. He also invested the closing scene with much dignity and breadth of sympathy.

Rebecca Warren was charming in the short scene with the composer when, as Bettina Brentano, Beethoven's second love, she notifies him of her intention of marrying another. J. Harry Benrimo distinguished himself in a juvenile role, quite different from anything in which this always masterful character actor is usually seen, and Frank Currier was good as Johann Beethoven, the brother with whom the composer had many quarrels. The supporting cast has little to do, but Mrs. Sol Smith was supremely droll as Nanny, Beethoven's landlady, as was Robert McWade, Sr., in the small role of a roving beggar man.

The production is handsome, and the musical accompaniment is one of the best features of the performance. Many of the moods of the composer are beautifully expressed through the medium of the large invisible orchestra.

Maxine Elliott's—Lulu's Husbands.

A farce in three acts, by Thompson Buchanan, from the French of Maurice Soull. April 14. (The Shuberts, managers.)

Lulu Rogers	Mabel Barrison
Mrs. Billings	Louise Closser Hale
Miss Guillamory	Mary Mallon
Dr. Herbert Morrison	Harry Conor
Albert Schwartz	Robert Dempster
Algernon Brown	Edward Heron
Justice Jackson	Riley Chamberlin
Officer McAuliffe	Thomas Delmar
Officer Hennessey	George le Soir
Officer O'Flynn	H. E. Sargent
A. Lyre	Ralph Dean
James	Frank T. Daniels
Charley	Harry Sargeant

It is not meet to inquire too closely into the psychology of the humor that delights a Broadway audience. The new farce at Maxine Elliott's Theatre is a hash of vaudeville slang, a conventional plot, and two very excellent individual performances by Mabel Barrison and Harry Conor. It is entitled to the prize of evoking the heartiest and most unintermittent bursts of laughter of any farce produced within the past two months—and that is going some. Indeed, as a laugh-generator, Lulu and her husbands can safely challenge comparison with anything in their class.

Miss Barrison as Lulu is the last word on the topic of the insouciant soubrette. She plays with a happy-go-lucky abandon of manner, a piquancy of charm and a disingenuous diablerie that exercises an irresistible fascination, while Conor as Dr. Morrison is a model of the farceur who has at once the humorous unction with the dryness of manner to make every point tell. And they overlooked no points. Everything that had a point in the old farce passed over the footlights as if shot from a gun. The slangy dialogue found two eloquent exponents in them. They rolled it under their tongues and they chewed it with the zest of connoisseurs, and withal they acted their parts so well that the audience was at times almost hysterical.

It is not a piece for the seeker after theatrical novelties. The same complication with slight variation is as old as Pink Dominos. In this case Lulu is a variety actress who is put up by her press agent to answer a marriage want ad, and after sending the man who advertised for a wife the portrait of her married friend, Margaret Morrison, proceeds to meet him at a roadside inn.

There, as fate will have it, Margaret comes with Albert Schwartz. They have eloped. And there pursues them Margaret's husband, Dr. Morrison. Of course the expectant bridegroom, Algernon Brown, supposes Margaret to be the girl who answered his advertisement, and will have nothing to do with Lulu. Matters look serious for Margaret, but Lulu extricates her from the difficulty, and so effectually plays upon the susceptibility of Margaret's husband, the doctor, that Margaret is able to save her reputation by returning home and turning accuser herself.

The rest of the piece is taken up with complications growing out of the pursuit of his imaginary bride by Algernon Brown and the invasion of Dr. Morrison's home by the infuriated bridegroom with the intent of killing the doctor for abducting his wife. Brown was well played by Edward Heron, and a particularly good bit of character work was done by Riley Chamberlain as a rural magistrate. Robert Dempster and Fanchon Campbell were excellent as Schwartz and Margaret, and Louise Closser Hale made something of the part of Mrs. Billings, who runs the roadhouse.

The piece is silly but laughable.

Comedy—The Three Daughters of Monsieur Dupont.

A play in four acts, translated by Laurence Irving from Les Trois Filles de Monsieur Dupont, by Eugene Brieux. April 13. (Laurence Irving, producer.)

Monsieur Dupont	Laurence Irving
Angele	Dorothy Dorr
Caroline	Kelly Wilmoth
Madame Dupont	Isabel Waldron
Julie	Mabel Hackney
Monsieur Mairaut	J. Hooker Wright
Madame Mairaut	Mrs. Jeffreys Lewis
Antonin	Charles Millward
Courtheron	Alfred Cahill
Lignol	Henry Mortimer
Monsieur Pouchelet	Henry Searborough
Madame Pouchelet	Pauline Whitney
Justine	Louise Wolf
Francoise	Ellen Siggerts

As an enthusiastic propagandist for M. Brieux, Mr. Irving presented the second of the French Academician's domestic comedies last Wednesday evening. The Three Daughters of M. Dupont, which, as in the case of The Affinity (Les Hannetons), also owes its translation to Mr. Irving.

The piece made an excellent impression, and though the author's aim is to air the French manner of settling a marriage as a horse-trade is ordinarily settled in this country, and therefore is significantly French, M. Brieux refrains from preaching, and is broad enough in his method to exercise a universal appeal through his comedy. He handles the subject of M. Dupont and his three graces—one of whom has gone astray, another become a pathetic vestal-virgin of thirty-odd, and the last the victim of a loveless marriage—with a skill that hardly affords a parallel since Balzac.

The work is somewhat uneven in interest, however. The first two acts are admirable, and the scene between the parents of Antonin Mairaut and the father of Julie, Dupont, in which the marriage settlement is discussed and each side tries to cheat the other, has the zest of Molière. The finish is rather weak, though the author's power of characterization and unfailing humor keep up the interest in the action to the end.

Dupont is a wonderfully drawn character, with traits easily recognized but not easily described. He is a humorous house-tyrant, the embodiment of a provincial mind, a nervous hustler, a crafty schemer of petty conspiracies—fancying himself, in the glory of his shallow mind, the plenipotentiary of Providence to devise great enterprises for the promotion of his own welfare and of his dependents.

Julie is his youngest daughter, who is forced to wed Antonin Mairaut for reasons satisfactory alone to Madame Mairaut and Dupont. The result of this bargain, in which craft is shown on both sides, is given in the next act. The young wife detests her young husband, and Antonin treats his wife as a mere convenience. The problem of race suicide is rather clumsily introduced, but this question leads to an exciting climax in the third act, when Antonin endeavors to use force against Julie in asserting his authority as her husband. In this case it is the wife who protests against a childless marriage—but then, the scene is a French provincial town.

The dominating figures are Dupont, Julie, Madame Mairaut, and Antonin, and they were splendidly played by Mr. Irving, by Mabel Hackney, Jeffreys Lewis, and Charles Millward. Irving's Dupont is a well defined portrait of a bizarre type, full of half-tones and but slightly exaggerated. A more excellent characterization is not easily met with. As Dupont's feminine counter-portrait, Jeffreys Lewis was admirable. Miss Hackney's role in this play is a decided departure from that in which she was recently seen in The Affinity, but artistically as well rounded. The supporting company is unexceptionally good.

Hudson—The Spendthrift.

Play in four acts, by Porter Emerson Browne. Produced April 11. (Frederic Thompson, manager.)

Richard Ward	Edmund Breese
Saunders	James Cherry
Philip Cartwright	T. Daniel Frawley
Monty Ward	Jack Devereaux
Frances Ward	Thais Magrane
Clarice Van Zandt	Gwendolyn Piers
Gretchen Jans	Matth. Ferguson
Bliss	Alice Kelly
Suffern Thorne	Robert Cain

The Spendthrift, which opened out of town several weeks ago under the more appropriate title Waste, had its first New York hearing Monday evening, April 11. Why the original title was changed is not clear. The play deals with the wastefulness of an extravagant wife, from which the term Spendthrift is derived, and also with the waste of two human lives consequent on the wife's devotion to society rather than to her home. Waste in its meaning includes the idea of both themes, whereas the word

Spendthrift is limited in application to the wife's extravagant expense.

Frances Ward is a society butterfly and spendthrift. She cares nothing for her home, except as a place of entertainment, and denies her husband's wish to have children. Richard Ward is much in love with his wife and permits her to have her own way. She brings him to ruin. All she understands of the talk about her husband's bankruptcy proceedings is that he needs twenty thousand dollars to save himself. From some unknown source she obtains the necessary sum. He accepts the money, believing that Frances' aunt, Gretchen Jans, a Hetty Green character, has sent it to him. He soon discovers Frances' falsehood and learns that the money comes from Suffern Thorne, a man who never gives without receiving. In spite of Frances' denials and Thorne's corroboration of her statements, Richard believes the worst of her, she leaves him and goes to work. Richard finds out his mistake and after a search finds her. A reconciliation follows.

For two acts, the place of which is Ward's town house, the play bristles with brilliant dialogue and snappy lines. Bright epigrams, which have the double value of truth and which do not depend on false philosophy, abound in both acts. "The first duty of woman is to be a mother," says Aunt Gretchen, "then let her be a doctor, lawyer, or—a suffragette." The necessity of children as a sort of support for the home is logically and at the same time amusingly treated. The author presents all his themes in an amusing way in the first two acts and then solves his problems in the last two. There comes the contrast. The third act is plain melodrama and is not convincing. There is the bed, the jealous husband with revolver in hand, and the villain. Nothing happens. The infuriated husband does not believe his wife's assertion of her innocence nor is he convinced by the villain's testimony to the same effect. He leaves the room, slamming the door behind him. The wife and Thorne are left together. The curtain falls. The fourth act ushers in a weak, happy ending. The wife has changed. She is no longer the vain, extravagant creature of earlier days. Work has shown her the value of money and the real purpose of life. Her former whims and social duties now appear trivial. When her husband comes to get her in a cheap room she is ready to go with him, and, in his words, to begin life over. From the bright first part to the theatrical third act and the conventional happy last act is an anti-climax. The first two acts are altogether too good for the last two acts.

The cast was excellently selected. Edmund Breese, fresh from his good work in Just a Wife, made his presence tell in every move. Mr. Breese is a first-rate actor. Everybody expected him to take care of his role and therefore turned their attention more particularly to the newcomer, Thais Magrane. She was able to bear critical inspection, for she had been well trained in the school of stock work. Her exposition of Frances' little weaknesses was excellent. Her heavy work later was a trifle hollow at times, but with greater familiarity with her role will come a stronger interpretation of the fear inspired in the weak Frances. Mattie Ferguson injected "business" into her role that carried her part into favor at once. Miss Ferguson is a capital character player. Gwendolyn Piers is a charming young lady with much ability, which she uses to advantage. Jack Devereaux in the juvenile role fitted his part or the part fitted him. In either case he was a success. T. Daniel Frawley was not overburdened in the part of Philip Cartwright. Like Miss Magrane, Mr. Frawley has been schooled in the dramatic profession by that best dramatic school—stock work. His acting shows a thoroughness and a familiarity with requirements that only hard training can supply.

The best test of an author's work is the effect it has on an audience. Judging from the sincere laughs which followed Mr. Browne's many pointed lines, his play has struck a responsive cord in the public. Seldom in a New York audience is the progress of a play interrupted by laughter provoked by stage witticisms. A William Collier can thus arouse his audience. He is expected to do so. But a play which can really amuse a New York audience without containing a player who is expected to make them laugh is indeed a successful play.

Garden—A Midsummer Night's Dream.

Play by William Shakespeare. Presented Monday evening, April 11, by the Ben Greet Players.

Theseus	David Proctor
Egeus	J. Hartman Roeder
Lysander	Alexander Calvert
Demetrius	J. Sayer Crawley
Philostrate	Henry Willis
Quince	Charles Hopkins
Snug	Lewis E. Matteson
Bottom	Ben Greet
Flute	Percival Seymour
Snout	Eugene Cleves
Starveling	Harold M. Cheshire
Hippolyta	Grace Halsey Mills
Hermia	Margaret Calvert
Helena	Martia Leonard
Oberon	Violet Vivian
Titania	Ruth Vivian
Puck	George Vivian

Shakespeare's A Midsummer Night's Dream does not seem to be a favorite in New York. A few years ago Nat Goodwin offered a fine production of this play, in which he took the part of Bottom, and some time later Annie Russell gave her beautiful production of this fairy drama. Miss Russell played Puck. Neither production scored. Now Ben Greet and his players beg to offer the same play. All three productions were worthy but failed to draw support. In the matter of scenery and stage appointments Mr. Greet's production cannot be compared with either Mr. Goodwin's or Miss Russell's, but in the way of illusion, of getting over the poetic value and of furnishing real amusement, Mr. Greet's offering does not suffer by comparison.

George Vivian as Puck gave a satisfactory performance, but lacked the real elfin like spirit which Annie Russell imparted to the role. Ruth Vivian and Violet Vivian were charming in their roles. Their amateurish aspect gave them an advantage which older actors would lack. Martia Leonard and Margaret Calvert, particularly the latter, had an excellent delivery. Grace Halsey Mills as Hippolyta was satisfactory, but J. Hartman Roeder lacked the kingly dignity which an Egeus should possess. J. Sayer Crawley was well cast for Demetrius. The honors of the performance, however, must be divided between Alexander Calvert, Percival Seymour, and Mr. Greet himself.

Mr. Calvert has what may be called the Shakespearean presence—that is, the appearance, manner and dignified delivery which an interpreter of a great classic should have. He is quite as good as any Lysander within memory and quite the best player of Mr. Greet's company.

Quince, Snug, Bottom, Flute, Snout and Starveling were excellent. Mr. Greet made the comedy broadly farcical. Many critics object to this, but for what reason it is hard to conceive. Nat Goodwin was criticised harshly for introducing business which many considered horse-play. In such a piece as A Midsummer Night's Dream as much rough and tumble should be used as will "take" with the audience. The characters are not poetic. Shakespeare meant them to be ludicrous and would use every means to make them so. Percival Seymour as Flute was delightful. His Thisbe was a burlesqued Salome and was ridiculously funny.

Irving Place—The Marriage Nest.

(Das Heiratsnest), comedy in three acts, by Gustav Davis. Revived April 13.

Matthaus von Grodicki	Gustav Olmar
First Lieutenant Victor Wranow	Friedrich Sterler
Captain von Derfling	Otto Kraft
Burgomaster Stominski	Heinrich Oenfeld
Ludovika	Lina Hasselder
Stasi	Milly Koenig
Notary Buschner	Franz v. Metzsch
Leonie	Marie v. Wagera
Frieda	Margs Wulfen
Bialkonsky	Benj Maresno
Clotilde	Bettina Brehm
Helene	Eva Speier
Emmi	Carola Sekera
von Lipowsky	Oscar Penkert
Baroness Hilda von Sorner	Claire Seidel
Euphrosine Kohlbeck	Georgine v. Neuendorf
Stanislaw	Gustave Hartzheim
Anton	Hans Deberra
Alois	Arthur Bogdahn
Kathi	Flora Arndt
A Servant	Paul Arnold
Martin	Willy Werner

The Marriage Nest, a three-act comedy by Gustav Davis, was revived at the Irving Place Theatre last Wednesday night. It had its first production at the same theatre some sixteen years ago. The audience found it a thoroughly enjoyable entertainment. The performance was under the direction of Gustav Olmar, who also played the part of Colonel von Grodicki. The Colonel is assigned to a regiment stationed in a district where there are no amusements. To make life at all endurable the officers marry, and there is a keen competition among scheming mothers to secure desirable partis for their daughters. The many marriages in the vicinity have caused the place to be called the marriage nest. The Colonel at first opposes the mode, but in the end he falls a victim to a fascinating Baroness, a widow.

Mr. Olmar, both as director and as chief actor, was very successful. He has a dry humor that is decidedly fetching. Mr. Hartzheim as Stanislaw, the Colonel's servant, kept the audience laughing whenever he was on the stage, whether he spoke or not. His face is fully as expressive as words. The other characters were all in able hands.

On Tuesday evening, the 19th, The Sweet Girl, a three-act operetta, will be revived. This will be the last offering of the regular season.

Berkeley—Elektra.

The diminutive stage of the Berkeley Theatre was occupied last week by Raymond Duncan's production in three acts, in the original Greek, of the Elektra of Sophocles, "the greatest classic of antiquity." In six evening and four matinee performances that great drama was, to quote the programme, "correctly given for the first time in America." Despite the lack of elbow room the members of the cast acquitted themselves satisfactorily, speaking their lines fluently (using, of course, the modern Romaic pronunciation), or grouping themselves in a variety of statuesque poses. Between the acts a special feature was Raymond Duncan's dancing of "lyric choral dances," and throughout the play ancient Hellenic music, in the authentic ancient modes and rhythms, was introduced. The theatre was handsomely decorated with the national colors and Greek flags arranged under direction of the Rev. Nicholas Lazaris, of the Greek orthodox church "Evangelismos." Many prominent Greek residents of the city attended the performances. The cast was as follows: Klytaimnestra, Eleni Sikellanos (of the Royal Theatre, Athens); Orestis, Dionysos Devaris (of the New Theatre, Athens); Pedagogos, Andreas Devaris; Aigisthos, Raymond Duncan; Chrysothemis, Iola Palaiologos; first semi-chorus, Gerasimus Soumilas; second semi-chorus, Demetrius Phatouros; Elektra, Penelope Duncan.

At Other Playhouses.

Academy of Music.—The Travelling Salesman closed a very successful engagement at this house last week. During its two weeks' stay here it enjoyed all the popularity of a new Broadway success. Frank McIntire and Gertrude Coghlan continued to present their roles with undiminished vigor. This week Olga Netherole begins a limited engagement in her repertoire of successes, which includes Sapho, Camille, The Second Mrs. Tanqueray, and The Writing on the Wall. Sapho is the attraction for the entire first week.

Grand Opera House.—Victor Moore found a hearty welcome at this house last week when he brought George M. Cohan's musical play, The Talk of New York, back to the city. The production is the same as was presented at the Knickerbocker Theatre for four months. This week David Belasco is presenting his merry farce, Is Matrimony a Failure.

City Theatre.—The new City Theatre opened its doors last night. The opening attraction is Anna Held in Miss Innocence. If the same wisdom is shown in selecting future attractions as was displayed in the choice of an opening play, the success of the new theatre is assured.

West End.—Lew Fields in Old Dutch was presented at the West End Theatre last week. Mr. Fields as the absent-minded inventor was charming and merited the applause he received. The singing of Alice Dovey was much appreciated and Ada Lewis won quick appreciation from the audience for her clever work as the music hall singer. Eva Davenport, Charles Judels, and John Bunny were also excellent. A large cast and fine scenic equipment were marked features of the production. The choruses were well sung. This week, Blanche Bates in The Fighting Hope.

AMERICAN ARTISTS IN BERLIN.

Berlin has become the Mecca of musical talent for Americans. There are more American singers in grand opera in the German capital than in New York, and the first important grand opera by Americans, Pola, will probably have had its production at the Royal Opera House by the time this is printed.

In one week at the beginning of the present month no less than seven events were recorded in which Americans were prominent. They included a performance by Wallingford Riegger, of New York, in which he conducted two famous symphonies by Tschaikowsky and Brahms without the use of the scores. Edward B. Scheve, dean of the music faculty of Grinnell College, Iowa, on April 9 conducted Arthur Nikisch's Philharmonic Orchestra in a rendition of the Iowan's own oratorio, The Death and Resurrection of Christ, with a quartette and chorus of 300. Others were H. W. T. Tauqua, a New York basso; Alice Eldridge, piano soloist with the Philharmonic; Augusta Cotloo, the Chicago pianist; Benita La Mar, an American soprano (Mrs. Summers Cox), who gave two notable evenings of Debussy songs, and Otto Meissner, of Connersville, Ind., who accompanied Dorothy North, of Chicago, through a programme of his own songs at Stillman Kelly's studio.

DANIEL V. ARTHUR JOINS SHUBERTS.

Daniel V. Arthur, the husband of Marie Cahill and manager of De Wolf Hopper, has transferred his attractions from the Syndicate to the Shuberts, who will attend to his bookings henceforth. He will signalize his change of base by presenting Hopper in A Matinee Idol at Daly's Theatre on April 25, succeeding Marietta Olly in The Whirlwind.

It is also announced that he will erect a new theatre at Forty-eighth Street and Broadway, to be opened next November, and which will be operated in conjunction with the Shuberts. Cleveland Moffet is to write a play for him in which Emmet Corrigan will be starred, and Weedon Grossmith, the English comedian, will also pass under Mr. Arthur's management, appearing in R. C. Carton's farce, Mr. Preedy and the Countess. Miss Cahill, who is still playing The Boys and Betty, will open the new theatre when built. Another attraction will be a musical comedy by Avery Hopwood, music by Silvio Hein.

FRANCIS WILSON AT CHAUTAUQUA.

One of the features of the 1910 programme at Chautauqua will be the appearance of Francis Wilson in The Little Father of the Wilderness, in which the comedian will be supported by a volunteer company. It will be remembered that Mr. Wilson used this one-act play by Austin Strong as a curtain-raiser some years ago. The performance will form the epilogue of an elaborate pageant of historical interest. Another feature will be a series of standard performances by an organization headed by John T. Nicholson, known as the Sylvan Players. They will present plays of Shakespeare and Molière, staged by Frank Torrance Wallace, with dances by Lou Wall Moore, of the Chicago Art Institute, and her assistants.

MORRISON IN WORCESTER.

Priestly Morrison has been engaged as stage director with the Worcester Theatre Stock company, which begins its season at the Worcester Theatre, Worcester, Mass., May 2. Mr. Morrison recently returned from Australia, where he was under a year's contract with J. C. Williamson.

BENEFIT IN ST. LOUIS.

St. Louis Lodge, No. 5, of the Theatrical Mechanics' Association, will have a benefit Sunday night, April 24, in that city, for their sick and death benefit fund. Twenty-five vaudeville performers have already volunteered their services.

ANNA HELD.

Anna Held in Miss Innocence returned to town last night and opened the new City Theatre on Fourteenth Street. This production, even after its long tour around the country, is quite as fresh and attractive as it was during its long run at the New York Theatre, and Miss Held is the same pleasing star. Her welcome on the opening night at the City Theatre must prove to her that she has a large following.

ANOTHER HISTORIC SURVIVOR.

John T. Warde, the Washington correspondent of The Mirror, forwards a news item which upsets the accepted theory that W. J. Ferguson is the sole survivor of the cast which appeared in Our American Cousin at Ford's Theatre on the night that President Lincoln was assassinated. Mr. Warde writes:

"Miss Jennie Gourlay, of Milford, Pa., an actress of ante-bellum days, who was in the cast of Our American Cousin on the night President Lincoln was shot at Ford's Theatre in this city, made her first visit to Washington since the assassination during the past week. Miss Gourlay played the part of Mary Trenchard, according to the programme of that occasion, which also announces that on the following night, Saturday, April 15, a performance of The Octoroon would be given for her benefit.

"Miss Gourlay visited the old theatre, which was transformed years ago into offices for the Record and Pension Division of the War Department. She also visited the collection of Lincoln mementos established by Captain O. H. Oldroyd in the house in Tenth Street across the way from the theatre, where Mr. Lincoln was removed to immediately after the shooting, and where he died the following morning."

THE HUNGRY CLUB.

At the one hundred and ninety-second dinner of the Hungry Club, on April 16, at the Hotel Flanders, Edwards Davis, M.A., was the guest of honor. A portrait of him adorned the cover of the programme, and he made a little speech on "The Pleasure of Being Pleasant." He also recited two poems. Lilly Dorn, the Viennese prima donna from the Hippodrome, sang, and Templar Saxe gave a group of songs. Among them was the one composed by Mr. Davis and sung by Mr. Saxe in The Picture of Dorian Gray. For this song Mr. Davis played the accompaniment. Others on the programme were Mrs. Grace Gayler Clark, who made a little plea for the Actors' Fund Fair; Mrs. Widrig, who told Irish stories; Mrs. Warrington, who sang Irish songs; William J. Clark, who told some jokes, and Amy Wren, who played piano selections. Mattie Sheridan, the Hungry Club's president, was toastmaster. One of the largest companies of the season was in attendance. The club has now 463 members, about one-fourth of them being theatrical people.

PLANS OF BOTHNER AND CAMPBELL.

Gus Bothner and Robert Campbell will present George Ade's comedy, Just Out of College, next season, opening at Poughkeepsie, N. Y., Aug. 22. A complete new production will be carried and the cast will include a number of people who have been identified with this Ade play for a number of years. Through Sanger and Jordan they have signed contracts to present Edith Ellis' new character comedy in three acts entitled He Fell in Love with His Wife, based upon E. P. Roe's story of the same name. The production will be made out of town in October and come into New York after the holidays.

MRS. FISKE'S FINAL WEEK.

The extra performance of Pillars of Society by Mrs. Fiske at the Lyceum Theatre Thursday afternoon attracted a crowded house, and the demands for the representations of the play have been so widespread that Harrison Grey Fiske has arranged to repeat Pillars of Society the latter half of this week, beginning with the Thursday matinee. Hannele and The Green Cockatoo will be acted on Monday, Tuesday and Wednesday evenings.

THE ACTORS' FUND FAIR

PRESIDENT TAFT AGAIN DISPLAYS HIS INTEREST IN THE CAUSE.

"The Old Curiosity Shop" Will Be a Unique Feature—Other Preparations Augur Well—To Delight the Matinee Girl—3,000 Active Workers Enlisted—Pictures of Stage Folk.

Charles Burnham is sponsor of a novel scheme to delight the matinee girls at the coming Actors' Fund Fair. He has persuaded a score or more of the matinee idols to purchase several scarf pins expressly for the bazaar and wear each of them one week. Each actor has also promised to auction off his pins to his admirers. A number are having pins of quaint design made and there is keen rivalry among them to see who will get the highest prices.

Among those who have entered into this plan to swell the receipts of the fair are John Drew, Henry Miller, Francis Wilson, William Faversham, James K. Hackett, William Collier, H. B. Warner, Robert Edeson, Robert Lorraine, Cyril Scott, De Wolf Hopper, Frank Worthing, Charles Richmond, Edmund Breese, Eddie Foy, Donald Brian, John Barrymore, Melville Ellis, Forbes-Robertson, George Arliss, William H. Crane, Kyrle Bellew, J. E. Dodson, Arnold Daly, William Hodge and Chauncey Olcott.

"There will be 3,000 active workers, most of them stage folk, at the coming Actors' Fund Fair," Mrs. Ida C. Nahm, directress of the Fair, announced last Tuesday afternoon in the Gayety Theatre at the fifth great mass meeting held in the interest of the bazaar. "This is over twice the number we have had at either of the previous fairs. The women of the theatre and society have never before come forward so eagerly to do their real share of the work. We need and expect to raise $200,000 at the Fair. We will not do it by exorbitant charges; in fact, we shall make it a rule to sell our goods as cheaply as the large retail firms. A dollar in goods will be worth a dollar in gold, and no more."

Mrs. Nahm also announced that there would be no cut rates in chance books, and that the fair young actresses who were selling chances at one dollar the first part of the evening could not cut the prices later on in order to get rid of the book and go to a side show.

The meeting was attended by about 600 women, among them many of the prominent stars. Although this meeting was announced as the last it was voted unanimously to hold another April 20, owing to the enthusiasm.

A sale of pictures of stage folk that promises to be historic has been announced for the Actors' Fund Fair. There is hardly an American artist of repute that has not given his best available portraits of the notables of the theatre to the charity. John W. Alexander, president of the American Academy of Design, has presented his famous painting of John Gilbert as Sir Peter in The School for Scandal. He has also secured the loan of his study of Joseph Jefferson as Bob Acres for exhibition at the fair. Howard Chandler Christy, through the courtesy of Scribner's, has given his series of portraits of twelve American stars. Among them are Ada Rehan, Julia Marlowe, E. H. Sothern and James K. Hackett. This is the largest donation that has been received by Payton Graham, who is in charge of the exhibit.

A unique assortment of pictures called "Beauty's Toll," to which the foremost artists in America are contributing, is being prepared under the direction of Albert Sterner. Each artist is portraying his idea of how an actress should have her slipper tied by a man.

The rarest collection of all, however, will be that of six actresses expressly done for the fair by six of the best portrait painters. It is the idea of Francis Wilson, the actor-playwright, and he has arranged all the sittings. Ethel Barrymore has had her portrait done by Robert Reid, famed for his work in the Congressional Library; Madame Alla Nazimova by Edward S. Simmons, who did much of the mural decorating at the National Capitol; Minnie Maddern Fiske and Margaret Anglin by Thomas W. Dewing in silver point; Billie Burke by Albert Sterner, and Blanche Bates by Joseph De Camp. William T. Smedley intends to spring a surprise by painting "the most beautiful woman on the American stage." Who she is he will not disclose.

Mr. Wilson will preside over the special exhibit and will conduct what he calls a "cumulative" auction. Each night from May 9 to 14 he will receive bids on the various portraits, but he will not let his hammer finally fall until the stroke of twelve on the closing night of the Fair. He expects to clear $25,000.

Over 100 of the American art students in Paris have sent over sketches of the theatre and persons connected with it at the invitation of Miss Graham, who is one of the best known artists there. Among them will be the "freak" etchings that are now the rage of the Latin Quarter.

Collector of the Port Loeb has ruled that all these may come in duty free.

A unique feature of the fair will be "The Old Curiosity Shop," which will house a rare collection of relics of the early American stage, including the libraries of W. R. Blake, the elder Wallack and Lester Wallack and manuscript copies of old plays; the gold watch worn for thirty years by Lester Wallack, presented by his son Arthur, and the stick used by Edwin Keane in Shylock, which will be disposed of by auction, as also the sword worn by the elder Wallack in The Veteran and the Beau Brummel stick with which Wallack promenaded before the matinee girls in the forties. There will also be sold the gin goblet, almost of a quart capacity, which the elder Wallack presented in 1833 to his friend and artist *brother*, Stephen Price, one of the famous managers of the first half of the nineteenth century, who had complained that the glasses in which he was served with gin and water were always empty. Gowns of famous actresses will be shown and stage jewels, including a sleeve from Adelaide Nielsen's Juliet gown and a pearl girdle which belonged to Helen Faucit and containing 100 pearls.

President Taft has broken (in the interests of a charity) the rule that he made for himself of not sitting for any statue until after he had retired from public life. Robert I. Aitkin, one of the youngest sculptors in America, has just finished the model of a bust which the President consented to have made expressly for the fair. The statue will have a unique place in art, not only as the first bust of President Taft, but as the only one ever to have been modeled entirely on the President's private desk at the White House. In order that the President might not have to sacrifice any part of his time for regular sittings, it was arranged to have the scupiter work alongside Mr. Taft in the executive room and use his desk as a modeling stand. Mr. Aitkin devised a collapsible box which allowed him to let the wax model down on any part of the desk, so that he might view the President from every angle as he attended to his official duties.

The idea of having this novel bust of President Taft made for the Actors' Fund Fair came from Francis Wilson, the actor-playwright. Mr. Taft has already shown his esteem for stage folk and his sympathy for their great charity by promising Charles Burnham and Daniel Frohman to come to the city especially to open the Fair at the Seventy-first Regiment Armory on May 9, and Mr. Wilson believed that he would be willing to help swell still more the receipts of the bazaar. So he wrote to the President, outlining a plan of having his bust made and sold through a drawing at the Fair, the winner to present the statue to the President.

Mr. Taft answered that he would do anything he could to assist so notable and worthy a charity, but thought that Mr. Wilson's plan was objectionable because it gave him everything and the bazaar little or nothing. Mr. Wilson wired back that the bust would bring more to the Fair that way than through any other means. He calculated that 100,000 persons at least would attend the Fair and that if each paid 25 cents for a chance the charity would be richer by $25,000. High finance won. The President immediately sent the laconic reply: "Send your man on."

Mr. Aitkin arrived in Washington a week ago last Thursday and spent the entire first day watching the President at work and in studying his features.

"The next day," said Mr. Aitkin, "I brought my wax in the collapsible box and began modeling. The President sits on one side of the long desk with his back to the light from the four windows, and his secretary, Mr. Carpenter, opposite. The light was a bad handicap and I was forced to work from every angle of the desk. Often Mr. Carpenter gave up his seat that I might get a better view. But in general the business of the office went on as though I was not there at all." Mr. Aitkin is one of the most original of American sculptors. He is best known for his McKinley monument in San Francisco, for which McKinley sat before his death and which Roosevelt unveiled. He also made the monument of the navy in Golden Gate Park, San Francisco. The young sculptor—he is barely over thirty—never studied under a master. Though he had a workshop in Paris for four years, he refused to take lessons of any one. He is a member of the National Academy of Design and the National Sculptors' Society and of the Players Club.

Charles Burnham, general manager of the fair, said that the bust would be on display during the entire week of the fair. A duplicate will be sent to the Metropolitan Museum.

PROFESSIONAL DOINGS

More than $4,000 was realized from the three performances of Milenka, the Flemish pantomime ballet, for charity purposes.

The Ben Greet Players ended their season at the Garden Theatre Saturday night in A Midsummer Night's Dream. Greet has offered to give some open air performances for the benefit of the Actors' Fund or the newspapers' "Open Air Fund."

Marietta Olly will close at Daly's Saturday and begin an engagement in The Whirlwind in Chicago April 25. De Wolf Hopper will succeed her in The Matinee Idol April 28.

Three hundred members of the Sphinx Club of advertising experts, attended a performance of Lulu's Husbands at Maxine Elliott's Theatre Monday night.

The Girl with the Whooping Cough, impersonated by Valeska Surratt, supported by Amelia Summerville and Dallas Welford, will succeed The Skylark at the New York Theatre April 25. The piece is by Stanislaus Stange.

Sir John Hare has given up his intended visit to Canada this month, but will come over next season.

Graham Brown is directing the rehearsals of the stellar cast which will present Caste at the Empire Theatre next week.

Maxine Elliott denies the report that she is to live in England permanently. Miss Elliott has leased her city home in East Eighty-first Street and has purchased a country home near London together with her sister, Gertrude Elliott, and brother-in-law, Forbes-Robertson. Miss Elliott will go abroad for the Summer but will return next Winter.

Leslie Gaze, the English baritone, has left the cast of A Skylark and will be seen soon in another Broadway production. Harry Fairleigh has replaced Mr. Gaze.

The arrangements incident to the revival of the Sophocles tragedy Antigone, in which Margaret Anglin is to appear at the Greek Theatre in Berkeley, Cal., under the auspices of the faculty of the University of California next Summer, have been placed in the hands of George Riddle, of Cambridge, one of the best known authorities on the Greek classical drama.

Harry Lambert, advance agent for the Eastern Paid in Full company, has closed his season with that organization. Next season he will be in advance of one of the Seven Days companies.

Charles Throop has been appointed local manager of the Academy of Music, Baltimore, and will take charge of his new post on May 9.

The children's cast repeated the performance of Alias Jimmy Valentine at Wallack's Theatre last Friday afternoon and gave another remarkably clever performance of the Armstrong play, which was attended by a large number of school children as well as grown-ups. Mrs. Stuyvesant Fish and Mrs. James Speyer each gave a box party. Flowers and applause rewarded the little players.

Will S. Rising was a guest at the University Club in the City of Brotherly Love of his college fraternity, the Chi-Phi Circle, on Saturday evening.

Pupils of Public School No. 104 appeared last Friday night in an operetta entitled Florinda; or, The Pearl and the Rose, in the auditorium of Stuyvesant High School under the supervision of Mrs. Isabella F. Wright, principal. A large audience was in attendance.

W. A. Brady will feature Otis Harlan in a musical comedy by George Broadhurst next Fall under a five-year contract.

Louise Dresser will be De Wolf Hopper's chief support when the comedian appears in The Matinee Idol at Daly's late this month.

The last two weeks of Blanche Ring's engagement at the Herald Square in The Yankee Girl began yesterday.

Barnard girls appeared in Much Ado About Nothing before a large audience at Brinckerhoff Theatre Friday evening. Constance von Wahl distinguished herself in the male role of Benedick and Harriet Fox proving excellent as Beatrice. The music was furnished by undergraduates.

It was reported about town and confirmed from Paris last week that the beautiful Lina Cavalieri, the prima donna, is to become the wife of ex-Sheriff Robert Chanler, of Dutchess County, next Fall. He is a grandson of John Jacob Astor and a brother of former Lieutenant-Governor Lewis G. Chanler.

Milenka, a Flemish pantomime ballet by Jan Blockx, was given its first performance in this country Friday night at the Waldorf-Astoria as the first of a series of three for the joint benefit of the Big Brothers' Society and the West Side Juvenile Club. The title part was taken by Mrs. Langdon Geer, a niece of ex-President Roosevelt. The second performance was given Saturday evening and was followed by a supper and dance.

An operetta entitled Alice in Wonderland (Continued) will be presented at the New Theatre Thursday afternoon, April 28, under the auspices of the New York Auxiliary of the Southern Industrial Educational Society. The proceeds will be used to establish industrial schools for the children of the mountaineers of the South. The book of the play is by Rebecca Lane Hooper and the music by Mabel W. Daniels.

Alla Nazimova, who opened her new theatre in Thirty-ninth Street last night, began her season in Little Eyolf in New Haven last Friday night. The supporting company includes Brandon Tynan, Robert T. Haines, Ida Conquest, Gertrude Berkeley, and Master George Tobin.

Fred Kley, formerly with Dustin Farnum, was married April 11 to Lillian Harrison, a non-professional, in New York.

The opening of Mabel Taliaferro in The Call of the Cricket at the Belasco Theatre has been postponed from last night till to-night. In the cast are Joseph Brennan, Everett Butterfield, Samuel Forrest, Emily Lytton, Norma Mitchell, Lillian Thacher, and William Harrigan.

Lee Shubert has invited more than 7,000 poor and crippled school children to attend matinee performances at the Hippodrome during the rest of the season.

A divorce was granted in London April 11 to Madge McIntosh, an English actress, from her husband, William Graham Browne, who was recently seen in Israel.

Gerald Griffin has arrived on the other side and will pursue his Continental tour as already outlined. He went over on the *George Washington*, and from letters received by friends in New York is in his usually happy mood.

It was announced last week that Gustav Mahler, director of the Philharmonic Orchestra of New York, had accepted the offer to become director of the new Grand Opera Company which is to be installed in Berlin. Mr. Mahler will complete his term with the Philharmonic Orchestra, however.

Will F. Lindsay, formerly manager of Old Arkansaw and other one-night stand attractions, is the father of twin boys. He is editor and proprietor of the *Decatur County Journal*, published at Leon, Iowa.

David J. Ramage closed Easter Sunday as manager of A Girl at the Helm and will spend the Summer at his home in Tomah, Wis., with Mrs. Ramage (Dora Larabord).

At the Lyceum Theatre last Tuesday afternoon the children who took part in the Alias Jimmy Valentine matinee Friday at Wallack's were entertained by other child actors. Daniel Frohman gave the use of the theatre, and juvenile musicians, parodists, mimics, monologists and other budding celebrities amused the youngsters. The projectors of this function were Mr. Frohman, his sister, Mrs. D. H. Davison, Mrs. Walter J. Heimann, and Mrs. James Speyer.

Susie Underhill Lodge, No. 494, I. O. G. T., gave an entertainment of music, songs, recitations and motion pictures last night at Stephen Merritt Hall. Judge Thomas W. Pittman gave an address, Irene Ackerman recited several original poems, and Ina Nickel, a pupil of Miss Ackerman's, contributed several recitations. Others participating were Katharine C. Fay, M. Dear, Frank Bronson, Adelaide FitzAllen, and M. Eugene Rice.

Pauline Perry has closed the season with the Southern Climax company and has gone to Denver to rest for three weeks before starting rehearsals with a musical attraction in which she is to be featured in Chicago this Summer.

Laura Nelson Hall is writing a play for Mary Mannering. It is called The Dreamers. It is said that the Shuberts accepted it on reading the scenario.

Frank E. Morse has closed his season and gone into the country. Mr. Morse will spend the Summer at his bungalow on Lake Wankenare, Meredith, N. H.

Edward Hume arrived last week from Chicago, and will remain in New York for the present. Mr. Hume was last seen in New York in The Flower of the Ranch, in which he played throughout the West. He followed that engagement with a season with A Knight for a Day, and has made himself firmly popular in the Western and Coast cities, where his name is well known and his friends are numerous.

Harriette Cody gave a piano recital at Mendelssohn Hall on Saturday afternoon last, offering a varied programme.

Rolling Green Park, at Sunbury, Pa., will be opened May 30 by Manager Blanchard, who contemplates putting on all vaudeville acts and cutting out the pictures.

The American Hippodrome company has secured Chadwick Park, Albany, N. Y., and will present their attractions there during the Summer, opening June 1.

Thomas J. Mulcahy will manage Electric Park, Albany, N. Y., this season.

Wedgwood Nowell, of the Blanche Bates company, is the composer of two new musical numbers which were played at the Shubert Theatre, Boston, during the engagement of the company in that city. One is a symphonic tone-poem called "The Vampire," which is founded upon the idea conveyed in Kipling's poem of the same name, and the other is a Spanish serenata called "Sevilla," the theme of which was suggested to Mr. Nowell by a poem entitled "Carmen," by Leigh Gordon Giltner, which was originally published in a Christmas number of THE MIRROR some years ago. Both compositions are said to possess musical merit, and Mr. Nowell is at present engaged on the score of a new musical comedy with a view to production next season.

A Catholic federation in Allegheny County, Pa., is to act as censor of all plays in Greater Pittsburgh for the 20,000 parishioners comprising the organization.

The W. S. Harkins Opera company recently took part in a sacred concert at Barbados, and as a result the concert hall was crowded to suffocation.

Oscar Strauss, composer of The Chocolate Soldier, will compose an intermezzo for the opera to be produced on the occasion of the 300th performance at the Casino Theatre in a short time.

Ed Andrews, dramatic critic of the Medford (Ore.) *Mail-Tribune*, and former comic opera star, is to write the libretto of a musical comedy for Benita in which tunes from favorite old operas, now obsolete, will be utilized along with new airs.

The Marquis of Salamanca, a Spanish grandee residing in Paris, has purchased for $20 the famous cock which inspired Rostand to write Chantecler.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcholic stimulants.

THE ACTORS' SOCIETY

BENJAMIN SCOVILLE IS WELCOMED BACK TO THE GREAT WHITE WAY.

He Returns from His Winter's Sojourn in the West Indies—Two Weddings of Interest to the Society—William Stuart for Summer Stock.

Benjamin Scoville has returned to Broadway after spending the Winter in the Isle of Pines, West Indies. He was accompanied by his wife and child. Mr. Scoville relates a thrilling experience which he underwent during the terrific equinoctial storm that destroyed Colonel Astor's yacht. It was the first storm of any severity to visit the vicinity in over eighty years. Mr. Scoville has great faith in the future of the Isle of Pines. The people are industrious, intelligent, and have many chances for economic advancement. On this island are grown the largest grape fruits in the world. Mangoes and hundreds of other native fruits grow in abundance. Such a thing as a fruit frost is unknown. Consequently Mr. Scoville and family were ignorant of the great fear of starvation which pervaded the States the past Winter on account of the high cost of living.

The Cubans and Pinenos are fond of American pastimes, plays and dancing. Mr. Scoville would like to take advantage of this fact and furnish American entertainments for the Islands. If he can get a financial backer he will venture to install American theatricals on the Islands of McKinley, West McKinley, Nueva Gerona, Santa Fe, and Columbia. Nine months' work is contemplated. Besides having a real holiday Mr. and Mrs. Scoville made the nucleus of a small fortune by their performances which were a novelty for the natives.

Owing to the illness of Irene Ogden, Eleanor Lowell (Mrs. George Seybolt) played the role of Mrs. Howard Jeffries, Sr., in The Third Degree company in Norristown, Pa., and received flattering notices for her performance. George Seybolt, of the same company, is doing a little real estate business on the side. He was instrumental in selling to Charles Hilla Mailes, the Howard Jeffries, Sr., of The Third Degree, a fine piece of property at Beechhurst, L. I., where Mr. Mailes will make his home hereafter.

David Landau is playing with the Morosco stock company at the Burbank Theatre, Los Angeles, Cal. His engagement has been very pleasant and successful. He has won much praise from the management and patrons of the theatre. He reports that Merely Mary Ann played two weeks to big business, The Lion and the Mouse began on the 3d for a run of two weeks and Divorcons is in preparation. Mr. Landau was selected by Oliver Morosco for the position of leading man at the Burbank Theatre during Mr. Morosco's trip East early in the season.

Frances McHenry has been engaged as leading woman for the Boyle Stock company, Johnstown, Pa., and opened April 18 as Glory Quayle in The Christian.

An announcement has just been received of the marriage of Kathryn Browne to Henry E. Decker on April 2 in New York. Mrs. Decker will leave the stage, but will remain a loyal member of the Actors' Society. We extend our heartiest congratulations to Mr. Decker and our best wishes to the bride.

May Anderson has been engaged to play the character parts with the stock company at the York Theatre, Buffalo, N. Y. James Durkin and Maude Fealy are also in the company. Richard Lyle has been engaged to play the male character parts with the same company.

Alexander Gaden has signed with Henry W. Savage for Madame X for next season.

Henry Mortimer is playing with Lagrenge Irving and Mabel Hackney in The Three Daughters of Monsieur Dupont at the Comedy Theatre.

William A. Brummell is playing in vaudeville on the Morris Time with Beatrice McKenzie and Walter Shannon.

Menifee Johnstone is playing with Robert Edeson in A Man's a Man. He reports a very successful and pleasant season. The play is booked up to June 1.

Josephine Sherwood was married to Shelly Hull in New York last week, and shortly afterward left for Chicago. We understand that the couple is not to lose Miss Sherwood, however.

William Stuart has closed a special engagement with Frank Sheridan's new act, The Derelict, and will leave April 23 for Springfield, Mass., to begin rehearsals with the Poli Stock company, opening May 2 for a Spring and Summer season.

Harry MacAuliffe is still in London, where he went some weeks ago with The Climax under the management of Charles Frohman.

Charles J. B. Bell, who died at his lodgings in Forty-fourth Street April 11, was a member of the society.

William H. Crane has returned to New York after a long and successful trip through the West of John P. Brawn, of his company called at the society and reported a very pleasant and successful season throughout the long tour.

The members of the society who are in the cast of Beethoven at the New Theatre, are Donald Robertson, M. J. Jordan, Stanley Dark, John Steepling, and Harriett Brent.

Abigail Marshall has made a novel contribution to the Actors' Fund Fair. It is a large specimen of Indian basket ware, which she made on the stage during her performance of the squaw, Allima, in The Barrier. Miss Marshall learned the art some years ago from Indians in the West, and was thus able to introduce it into her part. In her designing of the symbolical figures that ornament the basket she was greatly helped by Theodore Roberts, who is an authority on the Red Man. The basket is to be raffled. Tickets may be obtained from Miss Marshall at the society.

Caroline Greenfield sails for Europe May 4 for an all Summer's tour of the Continent. Miss Greenfield will visit Dalmatia, the Balkans, Athens, Constantinople, Switzerland, and the North country. She will sail from London for New York Sept. 3.

BROOKLYN AMUSEMENTS.

Some criticism was caused on this side of the bridge last week by the engagement of Where There's a Will at the Montauk, and the co-manager was arrested for exhibiting objectionable bills and posters advertising it. The house management also came in for a share of censure. Business only ordinary. The Love Cure was the offering last night, with Charles J. Ross and Elsie Bowen featured. The support is exceptionally strong, including Fred Frost, Henry Hyde, Florence Reed, Thomas F. Walsh, Milton Pollock, Allen Hoagner, and Harry Collins. Kyrle Bellew in The Builder of Bridges is to follow.

The many admirers of Adele K. Hackett were more than pleased by the appearance of their favorite last week at the Majestic, in Monsieur Beaucaire. The role gave Mr. Hackett excellent opportunity for a display of his ability, and he far and away one of the best parts that he has had in years. Last night at this house Lew Fields in Old Dutch was the attraction, and, as usual, when Fields appears in Brooklyn standing room only was the order. With Victor Herbert's music, Edgar Smith's book, and the lyrics by George V. Hobart and the stage under the direction of Ned Wayburn Brooklyn voted one of the best of musical attractions seen here this season. Ada Lewis, Eva Davenport, and many other favorites were seen in Fields' support. Next week, Her Sex.

Last week at the Broadway Is Matrimony a Failure? was the bill. Belasco's production is splendid, and the cast one of best that has appeared in Brooklyn in many years. The leading roles are handled by Frank Worthing, W. J. Ferguson, Louise Mackintosh, and Jane Cowl. Last night at this house Henrietta Crossman was to have made her appearance in Sham, but the engagement was cancelled to look Where There's a Will. The house was jammed. Next week, Robert Hilliard in A Fool There Was.

Mrs. Fiske's former starring vehicle, Leah Kleschna, is Manager Parker's offering at the Crescent for this week, with practically the full strength of the house stock company showing. The staging and costuming were up to the usual high standard of the Crescent productions. Next week, At the White Horse Tavern.

The Aborn Opera company are playing to excellent business at the Grand Opera House, the offering this week being Carmen. Bertha Chalek is seen in the title-role, and supporting company of singers are splendid. The chorus is very good.

At his downtown house, the Bijou, Cohen Payton is presenting Dora Thorne, with Edna May Spooner in the leading role. Frank La Rue is seen as Ronald Earle and Eugene Frazier as Hugh Fernley.

That popular German farce-comedy, The Blue Mouse, was given in clever style at the Lee Avenue by the house stock company. Minna Phillips has the title-role, and Grace Fox is remembered in the cast.

The Forbes Stock company are presenting At Piney Ridge this week at the Gotham Theatre, and a crowded house were enthusiastic in their reception of this old favorite last night.

The Columbia has high-class vaudeville, with a complete change of bill twice a week.

Jones' Theatre has moving pictures and vaudeville. Star, The Dainty Duchess; Gayety, Vanity Fair; Casino, Tiger Lilies; Empire, Pat White's Gayety Girls.

A SPRING SALE.

Mahler Brothers, at Sixth Avenue and Thirty-first Street, have through the medium of many local improvements become the most centrally located store of its kind. Always accessible by the various lines of local transit facilities it has been brought close to New Jersey and Long Island by the Pennsylvania Railroad improvements.

Their corps of buyers, ever on the watch for special bargains, have saved the patrons of the Mahler store many dollars by their judicious buying. For the Spring season, through the alertness of this corps, Mahler Brothers are offering an unusual bargain in silk plaited tights in all colors, and at a figure defying competition. They are also offering silk dresses and tailored suits at prices which should at least excite the curiosity of the women of the profession. Mahler Brothers are the leading theatrical specialty house in America and many bargains are in readiness in the various departments exclusively devoted to the profession. Mail orders are attended to with the same promptitude that a personal visit to the store would receive.

THE RECORD OF DEATHS.

Thomas Glenroy Leath.

Thomas Glenroy Leath, head of the Leath Theatrical Circuit, died of Bright's disease in Richmond, Va., April 11, aged sixty-eight years. Mr. Leath began his theatrical career fifty-one years ago in Petersburg, Va., by introducing the first variety theatre in Virginia. The experiment was a failure. After the Civil War, toward the close of which he joined the Confederate cavalry, Mr. Leath became interested for a minstrel company in Philadelphia. His next venture was as treasurer of the Richmond Theatre, in Richmond. He soon became manager of the old Virginia Theatre in Richmond. Later he leased Mozart Hall, which stood where the present Academy of Music now stands. Seven years ago he organized the chain of theatres comprising the first-class theatres in Richmond, Norfolk, Lynchburg, Roanoke, Petersburg, and Newport News, familiarly known as the Leath Theatrical Circuit. This circuit is the key to the theatrical situation in the South. Mr. Leath was never married. He was a past exalted ruler of the Richmond Lodge of Elks. He virtually retired from active participation in the affairs of the circuit when Jake Wells was elected general manager of the Leath Theatrical Company.

Charles Townsend Shepard, father of Jerrold Shepard, the playwright, died at his home in Berlin, N. Y., April 2, aged eighty years. He came of Revolutionary stock, his great grandfather, General William Shepard, having fought at Bunker Hill, and later holding a command in Washington's army throughout the war. The general's brother, Captain David Shepard, was surgeon in the same command. On his mother's side Mr. Shepard was a direct descendant of Cotton Mather. Mr. Shepard was born in Albany, N. Y., and resided there until a few years ago. He was prominent in affairs of the city, having been at various times president of the Albany Board of Trade, president of the Y. M. C. A., and president of the Board of Aldermen, and for fifty-six years was a member of Master's Lodge No. 6, F. and A. M. Besides his son, Mr. Shepard is survived by his wife, three daughters and three grandchildren. The interment was in the family plot in the Albany Rural Cemetery.

Charles J. Bainbridge Bell, an English actor, who has been in this country about eighteen years, attempted suicide by poisoning Monday, April 11, and died at the Flower Hospital that night. He was a member of the Lambs Club, and left a note asking that the club bury him. His last appearance was with Marietta Olly in The Whirlwind at Daly's. He had played small parts in many productions, including Wig and Gown, Awakening, The Tinted Venus, The Silver Shield, Peg Woffington, Mrs. Dascot, The Modern Duchess, A Bachelor's Widow, The Ranchman, The Proud Prince, and Votes for Women. He had also appeared with William Gillette in Too Much Johnson. Mr. Bell had also done writing. He was the author of "Mrs. Father's First" and adapter of "Antoinette's Holidays" and of "Tears." He is said to have left a large fortune inherited from his grandfather. He was buried at Easton, Pa.

Charles Primrose, father of George Primrose, the minstrel man, died in Buffalo, N. Y., April 8. Mr. Primrose was ninety-one years of age.

Midshipman Earl D. Wilson, of Covington, Ky., former star quarterback of the Navy Football Team, who sustained a broken neck in the Villanova Navy Football Games last October, died at the Naval Hospital, Annapolis, Md., Saturday, April 16. He is survived by his father, a sister and two brothers, one of whom is Wilson of the vaudeville team, Hastings and Wilson.

S. D. Cornell, who died in Danville, N. Y., April 7, was father of Dr. Peter C. Cornell, manager of the Star Theatre, Buffalo, N. Y.

DATES AHEAD.

Received too late for classification.

BEN-HUR (Klaw and Erlanger, mgrs.): Waterbury, Conn., 18-20, Springfield, Mass., 21-23.

CARTER, LESLIE: Ann Arbor, Mich., 19, Toledo, O., 20, Mansfield 21, Canton 22, Akron 23.

COLONIAL STOCK: Muncie, Ind., 18-30.

DODGE, RANFORD (E. A. Ford, mgr.): Lawton, Okla., 20, Chickasha 22, Mangum 25, Hobart 27, Kingfisher 30.

FAVERSHAM, WILLIAM: Hamilton, Ont., 18, 20.

GEORGE, GRACE (Wm. A. Brady, mgr.): Tucson, Ariz., 19, Phoenix 20, San Bernardino, Cal., 21, Riverside 22, San Diego 23.

HELD, ANNA (J. Ziegfeld, Jr., mgr.): New York city 18-30.

HILLIARD, ROBERT: Charleston, W. Va., 19, Parkersburg 20, Wheeling 21, Jamestown, N. Y., 22, Titusville, Pa., 23.

LOMBARDI GRAND OPERA: San Francisco, Cal., 18-23.

MANN, LOUIS (Wm. A. Brady, mgr.): Indianapolis, Ind., 18-20, Rochester, N. Y., 21-23.

McINTYRE AND HEATH: Davenport, Ia., 19, Peoria, Ill., 20, Decatur 21, Indianapolis, Ind., 22, 23.

MARKS, TOM, STOCK: Traverse City, Mich., 18-23, Charlevoix 25-30.

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PRIMROSE MINSTRELS (Wm. Warmington, mgr.): Providence, R. I., 18-23.

PRINCE OF LIARS (Hill and Mackey, mgrs.): Stanton, Mich., 25, Jerry 26, Baldwin 27, Manistee 28, Cadillac 29, Kalkaska 30.

QUALITY OF MERCY: Montague, Mich., 25, Hart 26, Fremont 27, Marion 29, Frankfort 30.

ROBINSON, JOHN, CIRCUS: Marysville, O., May 2, Bellefontaine 3, Kenton 4.

ST. ELMO (Chas. A. Leach, mgr.): Sioux Falls, Ia., 25, Luverne, Minn., 26, Sibley, Ia., 30.

TEAL, RAYMOND, MUSICAL COMEDY: Hobart, Okla., 25-30.

TURNER, CLARA (Jas. W. Jackson, mgr.): Rutland, Vt., 18-23.

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UNCLE TOM'S CABIN (Leon Washburn, mgr.): Middlebury, Mass., 21, Lawrence 22, 23, Manchester, N. H., 25, Haverhill, Mass., 26, Lowell 27, Newbury Port 28, Gloucester 29, Portsmouth 30.

SOUL KISS: Worcester, Mass., 18, 19, Hartford, Conn., 20, Meriden 21, 22, New Britain 23.

NOTES OF VARIOUS ACTIVITIES.

Parson Price, who for a long time has been located further downtown, has removed from Twenty-first to Twenty-fifth Street, and is now located at 55 West Twenty-fifth Street, where he will continue his voice culture as heretofore.

Edwin Mordant and Grace Aitwell will consider first-class stock after April 23, on which date Mr. Mordant closes his second season with The Great Divide.

H. Percy Meldon, after two years as director of the Crescent Stock company, Brooklyn, has decided to make a change, and invites offers for the coming season. He has had several offers for productions, and there is a possibility that he may establish offices in New York as a "free lance" producing director.

Wedgwood Nowell, who has met with unqualified success during the past season supporting Blanche Bates in her Coast to Coast tour, will close his season at the West End Theatre this week, and invites offers for leads in stock or productions for Summer and next season.

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Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms cash with order.

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WANTED—To know the whereabouts of Ed. F. Ware. Is of medium height, dark hair, gray eyes. Last heard from in Mystic, Iowa, formerly with Page-Gennell Stock Co. Married in Jonesboro, Ark. Any information will be gladly received. Roy L. Ware, Helena, Ark., Box 852.

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THE NEWEST PLAYHOUSES.

New York's Latest Theatres, the City and the Nazimova, Opened Last Night.

Last night the new City Theatre and the equally new Nazimova Theatre were opened to the public. In the former Anna Held and Miss Innocence inaugurated the first season of the house, and Madame Alla Nazimova dedicated the theatre named for her with her first metropolitan performance of Ibsen's Little Eyolf. Both theatres are modern in every respect and handsomely decorated.

The new City Theatre is owned by the City Theatre Company, composed of Timothy D. Sullivan, George J. Kraus, William Fox and the late Timothy P. Sullivan. The policy of the house will be to offer the most successful Broadway productions at popular prices. Klaw and Erlanger will do the booking. In architecture the building is French Renaissance. The main entrance, on Fourteenth Street, is a vaulted dome about twenty-five feet in height, with arches and lunettes and the most elaborate frescoes in the paneling. The lobby is twenty-five feet square, opens on a foyer hall of the same width, divided for entrance to the orchestra and by gradient to the balcony. This approach, about fifty feet in length, is wainscoted and paneled in rich scagliola marble with tesselated floor. The mural treatment is scagliola marble wainscot and damask tapestry above. The ceiling under the balcony is richly decorated in figure work, flowers and tracery, the stair rails richly ornamented bronze, the seats in mahogany and leather upholstery. The picture on the curtain represents a scene from the Jardin de Versailles. This is encased in a solid gold leaf frame of richly ornamented plaster several feet in depth. Flaring out from this frame are the box fronts, sixteen in number, on each side. These are hung with huge draperies reaching below. The arch or sounding board is vaulted from the top of the proscenium frame and extends from the cornicing, five sets of boxes extending the entire width to the other set of boxes. This sounding board is decorated by a magnificent mural painting representing History, Music, Art and Literature. The color scheme of the entire auditorium is rose and olive green, with ceiling in lighter tint of rose and brightened by pure gold leaf. The seating capacity is 2,500. Richard Dorney is house manager and Jerome Eddy press representative of the theatre.

The new Shubert theatre in Thirty-ninth Street, which has been named the Nazimova, was designed by William Albert Swasey. The exterior is in Italian Renaissance. The sidewalk is covered by an ornamental canopy running the whole width of the building and the full depth of the sidewalk. The gallery and office entrance of the building is on the east side of the main vestibule, and the balcony entrance on the west side. The vestibule is fifteen by twenty-five feet, with the walls and floors finished in foreign marbles. The ceiling is finished in ornamental plaster panels done in gold and leaf bronze.

The parquet floor contains 326 seats, the balcony 178 and the gallery 180. There are four boxes on each side of the proscenium opening, the lower ones starting just above the stage level. Each box contains six seats.

The interior decorations are in the Louis XVI. style, the proscenium frame being ornamented in plaster relief work. On each side of the boxes are full length Ionic pilasters supporting an entablature and pediment with plaster relief ornaments symbolical of the drama. The main ceiling of the auditorium is enriched by ornamental plaster beams and a paneled cove having fruit garlands and wreaths over a latticed background. The walls are paneled. The balcony and gallery box fronts are decorated with ornamented moldings.

The color scheme of the house is old rose with antique gold bronze. The drop curtain, the draperies, the seat upholstering and the carpets are in old rose tones harmonizing with the silk tapestry in the wall panels. The chairs in the boxes and the wood frames of the theatre seats are finished in antique gold. In each of the wall panels there will be a three-light dull gold electric fixture with candle effects and silk shades. The main ceiling will have four gold sunbursts, the fixtures containing fifty lights each.

In addition to the main entrance there will be fourteen exits leading to the side courts and the street. Lee and J. J. Shubert will have their private offices in the building.

MAURICE CAMPBELL MEETS TROUBLE.

When Where There's a Will played at the Montauk Theatre, Brooklyn, last week, this French farce, which is advertised as "naughty but nice," proved too naughty for Brooklyn, and Maurice Campbell, producer of the offending farce, was arrested. The posters advertising the play had already been covered. Ex-Sheriff William J. Butling gave bail for Mr. Campbell. Mr. Campbell's arrest was based on the exposure of indecent posters. The play has been booked for the Broadway Theatre, Brooklyn, this week.

FOR EUROPEAN PLAYS.

A London dispatch of last Wednesday announced that A. L. Erlanger had arranged with Charles Frohman and Henry W. Savage to locate a theatre in New York, Boston, Philadelphia, and Chicago, to be devoted entirely to European plays with European actors. The scheme includes a visit of Frohman's Repertory company.

MAUDE LEONE IN DEMAND

Salt Lake Managers May Go to Court—Fight for Her Services—Bungalow Manager Warns Jensen of the Grand Miss Leone Is Already Under Contract

Owing to rumors that have been in circulation for several days that Miss Maude Leone would enter the stock company at the Grand Theatre as leading woman, Manager A. M. Cox, of the Bungalow Theatre, served notice upon Manager A. B. Jensen, of the Grand Theatre, last night that Miss Leone is under contract to the Bungalow for the remainder of the season, and that the Bungalow would take steps to enforce this contract. Manager Jensen said that up to the present time the Grand had not made a contract with Miss Leone.

There is reason to believe, however, that Miss Leone will be seen at the Grand Theatre within a short time. Miss Leone has repeatedly told her friends since the beginning of her present illness that she would appear upon the stage of a Salt Lake theatre as soon as she is able to do so.

Just what will happen to the stock situation it seems difficult to forecast. That Miss Leone is one of the most popular leading women that ever played in Salt Lake is conceded. Whether the Grand and the Bungalow will go into the courts to fight for her services is problematical, although the notice from the Bungalow to the Grand would seem to indicate this. Miss Leone's friends say she has abundant reasons to break her contract with the Bungalow, and that that theatre has not kept its contract with her.—*Herald-Republican*, Salt Lake City, Utah, April 10, 1910.

FOREIGN STAGE NOTES.

Chantecler for London in French—Blue Bird Has a Long Run—Les Costaud des Epinettes.

Le Costaud des Epinettes, a play in three acts by Tristan Bernard and Alfred Athis, was produced at the Théâtre du Vaudeville, Paris, April 14. The plot is unique. Claude Brevin, once rich, now starving, resorts to an ill-frequented cabaret in the Epinette district for something to eat, and accepts from the proprietor an offer for a large sum to secure compromising letters from Irma Lurete, an actress, whom he is to kill if necessary. Brevin is introduced to Irma, accompanies her home, and soon after his arrival overpowers an invading burglar and confesses his mission to her. She gives him the compromising letters and both leave for Brussels good friends. The play is favorably criticised.

Charles Frohman last week revived Prunella at the Duke of York's Theatre. The characters are supposed to come from the other side of the moon. Charles Maude was the hero.

A one-act play recently produced in London in connection with Conan Doyle's House of Temple is entitled The Marauder and was written by Mrs. Caleb Porter. It dealt inconsequentially with a starving, ragged girl, a thief, who is picked up in the street and taken to a respectable house, where the lady of the house is outraged by having a new dress ruined.

Masterlinck's Blue Bird, which is to be the opening bill of the New Theatre, Oct. 17, has already had 175 performances at the Haymarket Theatre, London.

The acting of Trelawney of the Wells, at Charles Frohman's Repertory Theatre, London, is described as the best work seen at any London theatre for years.

The betrayal of a girl named Annette by a banker named Dumes, her desertion and revenge by ruining Dumes and afterward thwarting the marriage of his daughter by becoming the mistress of the daughter's fiancé, is the subject of a five-act drama entitled La Prostitues, by Desfontaines, after the novel of Victor Marguerittе, which was recently produced in Paris at the Théâtre de L'Ambigu. It was well staged and acted, but the plot is mournful.

The one bright spot in Cook's Man, in which Seymour Hicks and Ellaline Terriss recently appeared in London, is said to be the song, "Rings on Her Fingers, Bells on Her Toes," which Blanche Ring popularised over here in The Midnight Sons.

The Paris company appearing in Chantecler is to present Rostand's play at Drury Lane, London, June 27, for a period of two weeks, with an option for a longer time.

Charles Frohman's latest production at his Repertory Theatre is a Pierrot play by Lawrence Housman and Granville Barker, entitled Prunella. It is pantomimically acted by twenty-one characters, with Charles Maude playing Pierrot whimsically and pathetically, and Dorothy Minto graceful and charming as Prunella. The work was warmly received.

FIRST NIGHT IN BROOKLYN.

Brooklyn is to branch out as a rival of New York in the play-producing business. Next Monday evening will witness the first performance of a play of to-day by Charles Bradley entitled Her Son, at the Majestic Theatre. In the cast are Katherine Emmet, who was the heroine in The Bridge; Hall McAllister, late leading man in The Blue Mouse; Beatrice Irwin, who has played in England, America and Australia; Louise Randolph, Joseph Kaufman, Margherita Sargent, and William Riley Hatch, the late Captain Williams in Paid in Full. The piece is in rehearsal under E. F. Bostwick.

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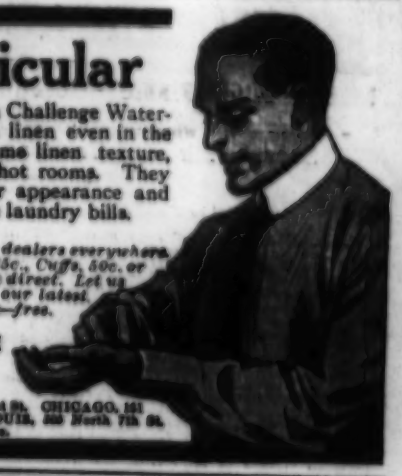

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THE NEWSBOYS' BENEFIT.

An audience of about 1,600 people attended Sunday night's performance at the New Theatre for the benefit of the newsboys. The sum of $5,000 was taken in. The residue after all expenses have been paid will be applied to the Newsboys' Home Club in East Fourth Street and to a Summer camp at Woodland Beach, Staten Island. The programme was contributed by players from the various attractions now in New York. Those appearing were: Victor and Nettie Hyde and Rhea and Hannah Hess, Russian dancers; James K. Hackett and E. M. Holland, assisted by Dorothy Quimby and Audrey Ainslee in The Bishop's Candlesticks; John E. Henshaw and Ada Lewis, songs and burlesque imitations; Madame Marietta Olly, John Emerson, Albert Grau and Thurlow Bergan in the second act of The Whirlwind; Harry Gilfoil, imitations; May De Sousa and Harry Fairleigh, songs from The Skylark; Henry E. Dixey, in monologue; Laurence Irving and Mabel Hackney in the second act from The Affinity, assisted by Charles Butler and Pauline Whitson; John Slavin and Gertrude Vanderbilt, song and dances from The Skylark; Lew Fields, Charles Judels and Vernon Castle in a scene from Old Dutch; the original English Pony Ballet from The Old Town; Flavia Arcar, song from The Chocolate Soldier; Sidney Grant, monologue; Miss Grace La Rue, selection from Molly May; Nanette Flack, prima donna at the Hippodrome; Marcelline, the famous clown from the New York Hippodrome, assisted by Mat Harris; Lillian Poli; Edward Mulcahy and Alta Houston, songs from The Chocolate Soldier.

SINGER EVADES PROCESS SERVERS.

Luisa Tetrazzini, the famous singer, evaded the process servers in a $50,000 suit last Tuesday evening by going aboard the *Mauretania* and sailing for Europe on Wednesday morning before her whereabouts could be discovered. The suit was brought by Isadore Lermer, at whose instance papers were served on her early on Tuesday at her residence, 245 West End Avenue. It was agreed at that time that the case should go over till November, but evidently the plaintiff thought that there was danger that the singer would not return to this country. He made an effort to attach her trunks, containing jewels and costumes, pending an examination before the trial. Madame Tetrazzini declared to friends she would be back in the Fall and gladly appear to dispose of what she called "the ridiculous suits of the Lermer person."

THE ECHO.

Charles Dillingham produced the musical comedy The Echo, by William Le Baron and Deems Taylor, in Detroit, April 11. Richard Carle is the star of the production. Others in the cast are Douglas Stevenson, George White, Ben Ryan, Joseph Herbert, Jr., Edgar Halstead, Johnnie Ford, Claire Greenville, Eva Fallon, Rose Dolly, Jennie Dolly, Georgie Drew Mendum, Annie Yeamans, Flossie Hope, Angie Welmers, Lillian Rice, Toots Paka and her Hawaiian Trio, seen at the New York Theatre in The Young Turk, are also in the production.

STOCK COMPANY NOTES.

Walter Wilson, who has been playing Luigi Polfonti in The Climax, has been engaged by Fred Berger and will open with the Columbia Theatre Stock company at Washington, D. C., on May 2.

Enid May Jackson, for the past season leading woman with the Fulton Stock company in Ft. Smith and Little Rock, Ark., has been engaged by Mr. Fulton to head his company for the Summer, opening in Lincoln, Neb., at the Oliver Theatre on May 9 for a season of ten or more weeks. Miss Jackson is well and favorably known in Lincoln, having been previously engaged in the some capacity with the Fulton company for four Summer seasons at the Oliver Theatre and two regular seasons at the Orpheum—then Majestic—and Lyric theatres of that city.

R. W. La Rano and wife, Gardenia Bennett, have closed with the Big Bill Bittner company, after having been with them for sixty-five weeks. They will spend the Summer in Colorado and Utah.

Harry C. Browne, late leading man with Klaw and Erlanger's production of Rebecca of Sunny Brook Farm, has been engaged by James Neill for sixteen weeks' stock at the Grand Opera House, St. Paul, Minn. Mr. Browne will spend a few days at his Summer home at Quaker Hill, Conn., before leaving for the West. At the conclusion of the season he will return to New York for the New York run of Rebecca of Sunny Brook Farm.

Edna May Spooner, of Payton's Bijou Theatre, Brooklyn, recently gave an example of the quick study required in stock work. She accepted the part of Parmela Gordon on a Friday night, and on the following Monday she gave a fine perfect performance.

Jessie Bonstelle will head the Summer stock company at the Star Theatre, Buffalo, N. Y., opening April 25, after which she is to appear for four weeks in Rochester and eight weeks in Detroit, Mich.

Kenneth Davenport, who is a member of Marie Cahill's company, has been engaged to appear with the stock company opening at the Lyric Theatre, Hoboken, N. J., on April 18. He closed his season with Miss Cahill on April 16. This was also the closing date of The Boys and Betty.

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IN CHICAGO THEATRES

Mabel Hite Pleases—Joseph Medill Patterson Accused of Plagiarism—Madame Sherry Proves Popular—The Upstart Scores—Richard Carle and The Echo Coming—Gossip.

(*Special to The Mirror.*)

CHICAGO, April 18.—"Turn again, Whittington, Lord Mayor of London," Edward W. Townsend and Frank Ward O'Malley's farce-comedy success, which was at the Grand Opera House last season, returns to the Garrick for a Certain Party. With Mabel Hite in it, it was success. The audience on the opening night was a happy one. Everybody had a good word for the play, the star and the company after the performance. It is entertaining in such a hearty, farcical way as to suit it well to Chicago—well that it may run on here for many weeks—as well that it may run on here for many years—side by side with The Fortune Hunter, now in its second season at the Garrick and the Olympic being virtually side by side. A Certain Party is just as respectable for the prodigious, was credited with showing his old-time skill in the first act. By Tuesday night he had greatly improved the third act and made it so much better that signs of an ultimate finished project and complete success were unmistakable. There was a large audience and a great deal of hearty applause. Lina Abarbanell and Ralph C. Herz are blackfaced in the programme, but Elizabeth Murray, of vaudeville, is extremely popular and a very important contributor to the success of the play. Frances Demarest is nicely placed in this production and makes a decidedly better impression than ever at the La Salle. She is one of the ornaments. Jack Gardner and Carl Martens, Ignacio Martinetti and Maria Dainton complete the excellent cast of principals. They all have agreeable personalities. Mr. Martens sings well and Messrs. Gardner and Martinetti are good actors. There are eight chorus girls and no chicken.

In Madame Sherry Miss Abarbanell has little of the best music, in which she excels, to sing, and she has a great deal of musical comedy capering about and acting to do. In this she is always graceful and refined, and the audience grows enthusiastic over nearly all she does in, finding a rather too long tipsy scene. In Chicago she has a chance to show her vocal gifts and art, but some of this is spoiled by a chorus of "um-la-las" far beneath the dignity of the song. Ralph Herz's peculiar brittle style fits the crusty old bachelor he plays. He is rapidly making it a big feature. His songs are bits and scores of his lines and crisp remarks arouse laughter. He gives the part individuality, strength and intensity most valuable in such a light production.

Taken from the free French stage, which apparently would be nothing without amalities, Madame Sherry retains little or none of innuendo. The whole production is in good taste. The story is that of Jane and Lend Me Your Wife, based on a French novel. There were originally about a score of musical numbers, but a few have been omitted. The first act is in Madame Sherry's studio, with eight pupils in aesthetic dancing in view at the opening. They wear Grecian costumes and make the number graceful and interesting. Act II. is in the salon of the yacht "Ivonne," owned by the rich uncle of Sherry. Act III. shows the same yacht's deck at night, with a distant view of the lights of Coney Island across the bay.

Tartuff, the Patriot, by Otis Ernst, was played by the Wachsner German company at Powers' last week. It was the first presentation in this country. Emil Marx played the gunsmith well, and Conrad Bolton was good in the three disguises of a Polish real estate agent, an English poet and a revolutionist. Franz Kirschner played the private tutor, Adolph Stiewe was the inventor, and Julius Schmidt the private secretary.

Bessie Wynn, who left the vaudeville stage last December for a twelve weeks' engagement in musical comedy as a star of Miss Nobody from Starland, at the Princess, playing the title part, will return to vaudeville, having completed her engagement. She will be seen first at the Majestic Theatre the week of May 2. The artistic repertoire which she gave at that theatre in December will be repeated, with the exception of one or two songs. Assurance is thus given that the unqualified success she won at that time will be repeated.

Henry Miller made a long journey to aid his friend Bertram Harrison in preparing The Upstart for production at the Eisefeld. Mr. Miller was in St. Louis the week before last, and found he could give Mr. Harrison the benefit of his services all day Sunday by taking a train to Chicago after the performance Saturday night. He did so and returned to his company Sunday night at Hannibal, Mo.

The La Salle Theatre is dark, following the departure of The Flirting Princess westward. It is likely to remain dark until the decision of the court in regard to the lease is recorded. The decision is expected soon, but it may be delayed for months.

Changing the name of an established theatre seems to be a serious undertaking in Chicago. Apparently the city is still largely unaware of the fact that the Lyric is the Great Northern remodeled. Not that the change has not been extensively advertised, but that a community of millions cannot be quickly and permanently impressed with the fact. The Beauty Spot, with Jef De Angelis, felt the effect of the change, although the scale of prices was reduced from $2 to $1.50 the play was not so well patronized as it deserved. The production was as attractive as at the Garrick. Mr. De Angelis repeated his popular character of General Samoval. The hearty manner and fine voice of George MacFarlane won as much applause as usual. Isabel D'Armond, Viola Gillette, Catherine Bowen, and Frances Burns were still in the company, and the chorus was just as handsome as ever. Reginald DeKoven's music was another attraction.

The Melting Pot is again in town, at Mc-Vicker's, and its breadth and depth of theatri. its dramatic power and its admirable acting by Walker Whiteside and company are proving irresistible. The attendance has been large and bids fair to continue so. Mr. Whiteside's David is mellow, fine and true, even better than before. Henry Vogel's Herr Pappelmeister is admirably done, and Florence Fisher is good looking and sweetly appealing as Vera.

Improved attendance marked the second of the four weeks' season of grand opera at the Auditorium, after a report based on the box results of the first week that the season would cause a loss of $100,000. Madame Butterfly drew a great audience. Il Trovatore was sung with a star cast, and about two-thirds of the $5 seats were sold. Gadski sang Leonora and Slezak was Manrico. Both made brave efforts to overcome natural handicaps and succeeded well. Marianne Flahaut won some local reputation with a good performance, dramatically and vocally, of Amneris. Amato was admirable in all respects as Iago. His rich voice evoked frequent applause, and in one instance it amounted almost to an ovation.

Kate Blanke, for several seasons in the Players at the Bush Temple, has begun a stock engagement at Toledo.

Frank Lalor, who tickled Chicagoans so successfully in the Candy Shop at the Studebaker, is back in the city at the Majestic this week.

The Upstart, with which the Ziegfeld Theatre was reopened last week, proved to be a bright and clever farce-comedy, a la Candida, with an angle of observation of life which reminded the critics of George Bernard Shaw. Tom Barry, a vaudeville actor, who has written and acted sketches, is the author, and this is his first play of more than one act to be produced. In the cast there are only six parts and a fraction, and one of the six is not long. Virtually there are five principal parts. The three acts passed interestingly. There was a great deal of genuine applause Wednesday night, the third performance, and each act ended with numerous curtain calls. Even after the last act the company was called for, and Chicago audiences have been seen frequently to get up and leave at the finish as if quite ready to do so. The critics all had a good word for the little play and the acting. John Westley, who played the brother in The Family and won a local reputation, is capital in the leading part of The Upstart. Coventry Petmore, a young reformer and dreamer who is starting right in to correct the whole world and who begins in the family of a clergyman where a scandal is developing on account of the very dignified manner the preacher has of treating his wife, suits Mr. Westley. The many long speeches of theory and impulse given Petmore are delivered admirably by Mr. Westley. His vehemence is convincing and his gauging of the part for elevated farce is accurate. Frank Gillmore, the blond king in Such a Little Queen, bobs up serenely as the preacher and does it exceedingly well. James Lackaye as the lawyer and judge, representing experience and common sense as opposed to the dreamings of the dreamer, played his part with skill and success. It will develop into one of the actor's notable characterizations of polished portraits of hearty, substantial men. Charlotte Lyes, who plays the solo woman part, with the exception of the bride of the maid, visualizes the pretty young wife of the pastor and plays it sincerely enough. It is not a part of especially good opportunities. Ralph Stuart as the Irish chauffeur in love with the pastor's wife, is one of the aids of the success of the production. He is a most excellent choice for the part and is exceedingly popular with the audience. Arrived in the pastor's home as his friend and the son of a boyhood friend of the clergyman's father, the judge in the play, the dreamer proceeds to attack the judge for granting divorces, for being old and reactionary, and for uncovering all the family scandal of the community. On the way from the station in the pastor's auto he has observed that there is an affair on between the wife and the chauffeur. He proceeds to act on this on the theory that any man who truly loves his wife should be perfectly willing to have her go with another if he is the man to make her happy. The play brings this theory to a test in the second act, and the preacher fails to let the chauffeur have his wife for Bismarck, possibly he would have good cause for complaint. In the last act, which contains enough good comedy, the chauffeur discovers that he has been only a tool for the two and loses interest. The only a tool for the two and loses interest. The only a tool for the two and loses interest. The

THEATRE AFFAIRS IN CANADA

Will Admission Prices Be Lowered?—A Galt Theatre Burned—"Entertainments, Limited," to Control Dominion Amusements?—The Earl Grey Competitions.

(Special Correspondence of The Mirror.)

TORONTO, ONT., April 18.—There is every ground for stating that the day of two-dollar prices for attractions playing Toronto is fast coming to a close. An interesting bit of news is pending concerning a new scale of prices at the Royal Alexandra, the Shubert house, which, with the Princess, divides up the big attractions. There has been a great deal of friction with a large section of theatregoers over the fluctuating scale from one-fifty to two dollars, particularly when many of the top-price attractions failed to justify the rise. This is a brisk town for theatregoing, but, as everywhere else, people want their money's worth.

Scott's Opera House, at Galt, Ont., was burned to the ground last week, the loss being $40,000, partly covered by insurance. The cause was given as a defective wire. Galt was a pretty good town for good attractions this season. The house will be rebuilt without delay.

Lawrence Solman, manager of the Royal Alexandra and of Hanlon's Point Summer Park, was in New York last week, consulting with the Shuberts.

George McLeish, manager of the Princess Theatre, Montreal, has resigned, and will go to the West. Mr. McLeish was sent by "Entertainments Limited," which controls the Princess of Montreal, on a special investigation trip through the West. "It is the one place in Canada for an energetic manager to be," was his remark upon his return. So he will make his future residence in Winnipeg. Mr. McLeish was at one time manager of the Grand Opera House, London, Ont., and later of the Bennett vaudeville house, Montreal.

By the way, "Entertainments, Limited," is evidently out to hold the Canadian field for Canadians. One of the heavily interested members of the company is Mr. Cawthra Mulock, of Toronto, a multi-millionaire and part owner of the Royal Alexandra. It is understood that an entry into the Winnipeg field is seriously contemplated, and perhaps may result in taking over the handsome Walker Theatre, now offered for sale.

The St. Thomas Opera House, one of the successful town houses of Ontario, has been sold by A. J. Small, of Toronto.

Al. Wilson is booked at the Grand Opera House, Toronto, for a run of about five weeks, beginning in May.

Manager O. B. Sheppard, of the Princess, Toronto, will soon be fleeing from the turmoil of the city to his residence on the shores of Lake Simcoe. Mr. Sheppard, who is the dean of managers here, made a lucky series of purchases along Lake Simcoe, north of this city, some years ago, and the influx of Summer residents has made the venture a highly profitable one.

Harold Nelson, an actor of particular talent in Shakespearean roles, who, during the last nine or ten years, has preached classic drama in the wilderness of the West, under his own direction, and that of C. F. Walker, of Winnipeg, is now at the head of a stock company at Bellingham, Wash. Mr. Nelson began his stage work when head of the School of Expression attached to the Conservatory of Music in this city.

Jessie Glendenning, of The Servant in the House company, found herself in familiar surroundings this week. Miss Glendenning was educated at Bishop Bethune College, Oshawa, Ont. She is a sister-in-law of Henry Miller.

Sooner or later back they all come to the old town. Albert Brown is here this week with Henrietta Crosman in Sham. He was born in this country and played principal parts with the first permanent stock company installed at the Alexandra Theatre here a couple of years ago.

Robert Stuart Pigott, of Toronto, and for many years playing important roles with Ben Greet, and with Henry W. Savage, is to leave for Halifax shortly to conduct a singing class during the Summer months. Mr. Pigott, who was recently appointed lecturer on public speaking at Victoria University, has had several flattering offers from New York and Chicago.

The Earl Grey musical and dramatic competitions for amateurs closed after a successful run for six nights. Whatever the permanent effect of these trials may be on the increase of artistic culture throughout the Dominion, it is very certain that the audiences got plenty of unique entertainment, and the players a liberal share of free-and-easy applause. His Excellency was present at all the appearances, and apparently enjoyed them. Undaunted by technical difficulties, the competing clubs gave The Bells, Jack Straw, The Cricket on the Hearth, A Country Mouse and two playlets of W. B. Yeats. J. E. Dodson, who offered a cup for the most talented actor of the competitions, informed His Excellency that his gift would be made annually so long as the contests should last.

One of the most reliable and most heavily interested Canadian managers told THE MIRROR this week that Toronto was the only city in a wide circle of Northern cities, including Buffalo, Cleveland and Detroit, to make money from its theatres this season. Every house in Toronto had come out with a satisfactory profit, he claimed. His reference to the local state of affairs is correct without question.

Two theatres here have opened fire on the pass grafters. The Royal Alexandra has closed down absolutely on the system of issuing free admissions for lithos, and the hundred other "privileges" attached to theatre management. The house will henceforth pay for all "favors." Passes in this city average about 300 a week for most of the theatres. "It was done to overcome the objections of so many of our patrons who found themselves sitting beside disagreeable characters who had slipped into the best seats on litho or other paper," explained the manager.

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PITTSBURGH.

The Sothern-Marlowe Engagement Very Successful—This Week's Attractions.

PITTSBURGH, April 18.—The engagement of E. H. Sothern and Julia Marlowe and their splendid supporting company at the Alvin last week was a pronounced artistic success, and the theatre was filled at nearly all performances by persons who did not hesitate to demonstrate their appreciation of the worthy players' work by enthusiastic applause. Miss Marlowe's portrayals of Juliet, Portia, Rosalind, Katherine, and Viola were, in reading and expression, most excellent and thoroughly delightful, and that of Ophelia was commendable. The impersonations of Jaques, Petruchio, Hamlet, and Malvolio of Mr. Sothern were most praiseworthy, and those of Romeo and Shylock showed earnest efforts, but were less impressive. Hamlet and The Taming of the Shrew proved to be the strongest plays in drawing power and The Merchant of Venice the weakest. The productions were finely staged and have not been equaled here in many years. The Girl and the Wizard, with Sam Bernard and company, is this week's bill, and Marie Dressler in Tillie's Nightmare plays a return date the following week.

Deposed of kingly ralment, in which he has usually jested and made merry, De Wolf Hopper appeared as an American citizen and was quite funny in his comedy with music, A Matinee Idol, at the Nixon during the preceding week and attracted good sized audiences. He had the support of a good company and the piece was well staged. The current week offers John Drew and his company in Inconstant George and Arsene Lupin and in Matrimony a Failure's are underlined. The Actors' Fund Benefit performance will be given at this house on Tuesday afternoon, and a varied and lengthy programme has been arranged from all of the attractions playing in the city this week.

Cecil Spooner was delightfully refreshing and thoroughly pleasing as the Little Terror in her play of that name, and was aided by a good and well balanced company, but the play was inconsistent and of no value. The first act was worth while, but the three which followed were of little consequence. Hetta Villers as Mag deserves mention for an excellent and convincing characterization. The play was adequately staged. In truth, Miss Spooner is a clever and dainty actress and deserves a first-class play. Chauncey Olcott in Razwel Robin is here this week and The Clansman follows.

The Dairy Farm was not a suitable play for the Harry Davis Stock company at the Duquesne the past week, but it was nicely staged. This week East Lynne is the bill, and The Climbers is announced for the coming week.

The Smart Set company in His Honor, the Barber, with S. H. Dudley, will be seen at the Exposition Music Hall the first half of this week.

At Harry Williams' Academy are The Avenue Girls and at the Gayety The Marathon Girls, with Odiva, the swimmer, as the feature.

ALBERT E. L. HEWES.

MEMPHIS.

But Few Attractions Here—Vivian Drew Good Houses at the Bijou.

Sal, the Circus Girl, with Vivian Prescott in the star role, had nice houses at the Bijou 11-16. Silver Threads 18.

King Dodo is underlined to come to the Lyceum on 15.

WILLIAM A. SMITH.

CINCINNATI.

Sothern and Marlowe in Shakespearean Repertoire—Arsene Lupin—Two New Vaudeville Theatres.

CINCINNATI, April 18.—Arsene Lupin is at the Grand. This is its first appearance in this city and it was received by a very good house this evening. William Courtney and Dorris Keane are playing the leading roles. Next, De Wolf Hopper in The Matinee Idol.

One of the best programmes of the season is being presented by Sothern and Marlowe in Shakespearean repertoire at the Lyric. A large, appreciative audience witnessed the production of Romeo and Juliet this evening. The Merchant of Venice, As You Like It, Taming of the Shrew, Hamlet, and Twelfth Night will be given during the week. These two well-known stars are supported by Frederick Lewis, Sydney Mather, Rowland Buckstone, Alma Kruger, Elizabeth Ballantine, Mrs. Woodward, and others equally capable. The Belles of Brittany 24-30.

East Lynne is being played at the Walnut. The company is excellent and is receiving its share of good patronage. Manager Shockley will present Ishmael 24-30.

This is the final week of the season at the Olympic. St. Elmo and Camille are the plays.

La Petite Adelaide, the popular dancer during the Fall Festival here of 1907, supported by J. J. Hughes and others, is at the Orpheum.

Two more vaudeville theatres of the most modern construction are to be added to this city's list. The Erie, located at Hyde Park, was opened Saturday evening, and another at Peeble's Corner, constructed for Ryan and Cornelius, will be ready for business this month.

A. J. McNAIR.

DENVER.

Dorothy Morton at the Broadway—Good Business at the Tabor.

Dorothy Morton in The Widow Jones was the attraction at the Broadway 11-16. The Merry Widow follows 18-23.

Walter Edwards and Carolyn Elberts in The Lion and the Mouse opened a week's engagement to a good house at the Tabor 10-16. The Right of Way 17-23.

The Curtis offers Horace V. Noble in A Man of Mystery 10-16. A Devil in Skirts 17-23.

As a climax to his brilliant concerts, Robert Slack will present at the Auditorium 11, the Pizonzley Quartette and Madame Kirby-Lunn contralto.

MARY ALKIRE BELL.

BALTIMORE.

The Page Stock Company in Divorceons—The Commuters—The Actors' Fund Benefit.

BALTIMORE, April 18.—Henry B. Harris presents a new farcical comedy at Ford's entitled The Commuters, by James Forbes. The comedy was greatly enjoyed and proved very amusing. The cast includes Orrin Johnson, Jane Marbury, George Louis Spencer, Maude Knowlton, Amy Lesser, Adelyn Wesley, Taylor Holmes, E. Y. Backus, George Lawrence, Louis Haines, Pauline Dumont, Lillian Thurgate. Next week The Old Homestead, which will be followed May 2 by Thurston, the Magician.

The Page Stock company appears in Divorceons at the Auditorium, with Julia Booth and Douglas J. Wood heading the cast. The play is well presented and was greeted by quite a large audience. The company will be seen next week in St. Elmo.

Pierre of the Plains, with Severin Dederyn entertains at the Holliday Street. Next week, Cole and Johnson.

Vaudeville is presented at the Academy, the Maryland, the Wilson and Lubin's.

The Actors' Fund benefit will take place next Thursday afternoon at Ford's. Members of the companies playing at the various theatres will participate, together with considerable local talent.

HAROLD RUTLEDGE.

BUFFALO.

Marlowe and Sothern Play a Successful Engagement at the Teck—The Commuters Scored.

Julia Marlowe and E. H. Sothern packed the Teck 7-9 for four performances, to the delight of all, and Maude Fealy and James Durkin inaugurated a season of stock, opening in The Christian, 10.

At the Star De Wolf Hopper presented The Matinee Idol 7-9 and was funnier than ever. He was supported by a very capable co. This was followed by a presentation by Henry B. Harris' The Commuters 11-13. The press and public were unanimous in declaring this to be the best comedy seen here in many years, and destined to be a great success. Ruth St. Denis was seen at two matinees 14, 15.

Fanny Ward was well received in An Unlucky Star at Shea's 11-16.

St. Elmo was at the Lyric 11-16 for a return engagement, to big business.

The Broadway Gaiety Girls were at the Lafayette 11-16.

The Merry Whirl, with James C. Morton and Frank Moore, packed the Garden 11-16.

S. Douglass Cornell, father of Dr. Peter C. Cornell, manager of the Star Theatre here, died at Danville, N. Y., 7. Mr. Cornell had many friends in the profession.

Charles Primrose, father of George Primrose, died in this city 8 at the age of ninety-one years.

P. T. O'CONNOR.

CLEVELAND.

Arsene Lupin Well Received—Hundreds Turned Away at Keith's.

Although handicapped by the strong counter attraction of the Metropolitan Grand Opera co. 11, Arsene Lupin was presented at the Euclid Avenue Opera House before a large audience. The co., headed by William Courtenay, is a good one, and the play was well received. Lillian Russell 18-23.

The Turning Point was the attraction at the Colonial 11-16. Lois Glaser 18-23.

Society packed Keith's Hippodrome to the doors at each performance of grand opera, by the Metropolitan Grand Opera co. 11-12. Monday night, when Martha was sung, with Caruso in the cast, hundreds were turned away, unable to gain even standing room.

Ruth St. Denis gave three matinees at the Euclid Avenue Opera House 11-13, in her beautiful Hindoo dances, assisted by a co. of native Hindoos.

The Squaw Man, presented by a good co., was at the Lyceum 11-16. Six Hopkins 18-23.

Holden's Players were seen in Sapho at the Cleveland 11-16. St. Elmo 18-23.

WILLIAM CRASTON.

THE WITMARK MUSIC LIBRARY.

That unique and indispensable establishment the Witmark Music Library, which has been rightly termed "the musical storehouse of the world," is continually making additions to its already marvelous collection of operatic and other musical works of every class and description. The range of the library is enormous, covering as it does the most important stage successes and other productions of all the most famous composers, of this and other countries.

These costly musical treasures, be it understood, are strictly and exclusively for rental and absolutely not for sale. Without them and the institution through which alone they are to be had, it would be almost impossible for a musical stock company, giving a different bill every week, to purchase material enough for the need, in order to give a complete production in each instance. While a dramatic stock company that only requires a "prompt book" from which the individual parts may be copied is practically independent of such a library, a manager who is compelled to supply those parts, and in addition vocal scores, solo parts for the principal characters, stage-manager's copy, prompt book and conductor's score, besides choral and orchestra parts for all the operas—comic, standard or grand—would find himself hopelessly unable to obtain such material every week, without access to an establishment having a plan and scope equal to that of The Witmark Music Library.

An important feature of the Library is that it fosters home talent, providing a vehicle for amateurs and carrying a stock which for variety, it is claimed, cannot be matched by any other similar institution now in existence.

The magnitude of The Witmark Music Library will be understood when it is stated that here are obtainable, on rental, the works of the great American composers such as Victor Herbert, Julian Edwards, Reginald DeKoven, Ludwig Englander, John Philip Sousa, and Gustav Luders, besides those of such distinguished foreign composers as Johann Strauss, Franz von Suppe, Carl Millocker, Alphons Czibulka, Richard Genee, Richard Dellinger, Adolf Muller, and Alfred Cellier. While such superior standard creations are to be had there is no necessity for any company to fall back upon the hackneyed productions of other years. Nevertheless The Witmark Music Library stands ready to supply stock companies at any time with any or all of the old standard English operas, either light comic, romantic or grand, and also with enough royalty productions to last three years, even with weekly change of bill, thus supporting its firmly founded claim to be as complete as it is unique and indispensable.

A NEW SCENE PAINTING COMPANY.

A company known as the New York Studios has recently been organized with offices at No. 1604 Times Building, to build what will be the largest scene-painting studios in the United States. Their special line will be the equipping of new theatre stages with scenery, rigging and appliances. This field in the East has been somewhat neglected, as compared with the West. It is understood these studios have the backing of the John Young and Gates and Morange Studios, in connection with others.

Sad, Weak, Weary, Watery Eyes Relieved by Murine Eye Remedy. Try Murine for Your Eye Troubles. You Will Like Murine. An Eye Tonic.

THEATRE AFFAIRS IN BOSTON

Winthrop Ames to Build a New Theatre at the Hub—The New Theatre Company an Attraction This Week—Ida Vernon's Fifty-fourth Stage Anniversary.

(*Special to The Mirror.*)

Boston, April 18.—At the meeting of the City Council last week it was voted to have an investigation of the fact that the "Republic," Mayor Fitzgerald's paper, had large advertisements of the moving picture theatres just before he made a decision largely favoring them, but there was a lively debate.

Winthrop Ames, who has come here with the New Theatre company, says that he hopes eventually to build a new theatre upon the site of Park square, which he has been holding for two years. He will do this when New Theatre week is up.

The opening of the New Theatre company to serve as the chief feature of the week, and the Colonial gives a great variety of plays in the repertoire of the fortnight, starting with School for Scandal to-night, and presenting a change of bill at each performance. The birthday of Shakespeare will be celebrated in fashion of the Theatre Francais, and the bills that day will be of an appropriate selection. The Nigger, Jerrie, and Don are the only modern works given in the course of the engagement.

Follies of 1910 is back for another week at the Boston, but with a cheaper scale of prices than that which prevailed on the first visit, for then the size of the auditorium will more than compensate for the reduction, probably securing the biggest total that a Follies showed in a Boston engagement. Eva Tanguay rejoined the company to-night.

This is the last week of the engagement of Julia Sanderson in The Prima Donna at the Hollis. Prima Donna in The Prima Donna at the Hollis. Prima Donna in The Prima Donna at the Hollis. Prima Donna

PHILADELPHIA PLAY NEWS

Hammerstein Disgusted and Will Cut Down Performances—New Theatre Company Poorly Patronized—Public Likes Girl with Whooping Cough—Ovation to William Ingersoll.

(*Special to The Mirror.*)

PHILADELPHIA, April 18.—Oscar Hammerstein occupied the centre of the stage in this city last week. To begin with, he did not get his guarantee for grand opera at the Philadelphia Opera House for next season. He also declined to grant a further extension of time to the committee which had the pledges in charge. His next move was to waive the guarantee and announce that, on his own responsibility, he would next season give grand opera at the Philadelphia Opera House (twice a week (Tuesday and Thursday evenings) for twenty weeks, as against eighty performances the season recently closed.

To enable him to do this and lessen his personal risk of loss Mr. Hammerstein felt compelled to raise the scale of prices for certain seats, while the boxes, which were $4,000 for eighty performances last season, have been placed at $5,000 for forty performances. The local chorus and orchestra have been dismissed and hereafter they will come from New York with the singers. He has also decided to rent the Opera House on nights not occupied by grand opera.

The situation did not please Mr. Hammerstein a little. In fact, he was quite angry when he returned to New York, and he expressed himself quite freely about Philadelphians. His sentiments were not complimentary by any means.

But be that as it may, the wily Oscar made another move later in the week which brought consternation to the hundreds who have been witnessing some cheap grand opera during the past season. His last pronunciamento is to the effect that "no free tickets or passes will be issued next season for any reason or pretext." Rather hard, is it not? But when a man learns that there has been traffic in the courtesies so liberally extended, even if the object was simply to fill the house, it would seem that he was justified in adopting some drastic measure. Mr. Hammerstein claims to have learned that many so-called "punched" tickets (complimentaries) had been sold much below box-office prices; hence his sweeping order abolishing all passes.

From what has been stated above it is quite evident that Mr. Hammerstein had Philadelphia a good deal in mind during the past week.

Two changes only will be made in the attractions this week at the higher priced theatres. The Girl in Waiting succeeds Margaret Anglin in The Awakening of Helena Richie at the Garrick, while The Midnight Sons begin an engagement at the Lyric, taking the place of the New Theatre company of New York.

I am almost ashamed to refer to the attendance which greeted this latter excellent organization during its week's stay in this city. It was, to put it mildly, disappointing in the extreme. I suppose all sorts of excuses will be offered to account for it, but, personally, I cannot see any sane reason why, night after night, matinee after matinee, rows upon rows of empty seats greeted the most superbly equipped dramatic organization that has been gotten together in recent years, if not in the history of the American stage. It could not be found in the personnel of the company, nor in the character of the several productions, each and every one of which could be classed as an artistic triumph, if it was simply that indefinable "something," which kept our theatregoers away from the Lyric, and which, as briefly referred to in this correspondence last week, has made the theatrical season of 1909-1910 one of the leanest that Philadelphia has known in recent years.

What effect last week's attendance will have upon the suggested plan of having the New Theatre company perform here a couple of nights each week next season I am not prepared to say. Such a plan, to be successful, must certainly have the endorsement of "society," and society last week ignored the offerings of the company.

In this connection it may be timely to note that Charles Frohman is said to have arrangements under way whereby his repertoire company will produce the same plays in Philadelphia next season that are produced at the Frohman repertoire theatre in London, and which are to be duplicated at the Empire in New York. One of the local "syndicate" houses (the Broad has been mentioned) will, it is said, be devoted almost exclusively to the Frohman repertoire plays. In this case, too, "society" will have to be depended upon largely to make the venture a box office success. It seems to me if all the schemes suggested, together with the Metropolitan Opera company at the Academy of Music and the Manhattan Opera company at the Philadelphia Opera House, become effective, society will have a pretty busy season of it. But in the meantime what is to become of the other leading theatres? I suppose they will have to find several Girls With the Whooping Cough if they want paying audiences.

The young lady with the cough, and Valeska Suratt and her woodrow gown creations, are still doing a land office business at the Chestnut Street Opera House. We are sort o' getting used to the piece by this time, and less is heard of its naughtiness. The engagement ends this week.

Margaret Anglin in The Awakening of Helena Richie closed at the Garrick Saturday night. Business during the two weeks' engagement was very poor, that of last week being exceptionally light. This week, The Girl in Waiting.

The Servant in the House, which remains at the Walnut this week, has been doing a fair business—much less than deserved, however, as play and company, which is headed by that sterling actor, Tyrone Power, should have filled the old theatre nightly.

Bright Eyes has been drawing well at the Forrest. It remains the current week's attraction and will be followed next week by The Lady from Jack's.

Marie Tempest in Penelope has filled the Broad all the past week. "It's English, you know"; maybe that is why society turned out in force. But play and star deserved the reception accorded them. Penelope is a slender, but delightful, comedy, and, while this is the first time it has been produced here, it came backed with the recommendation of Jack Straw and John Drew and Lady Frederick and Ethel Barrymore, two plays by Penelope's author, W. Somerset Maugham. It has been five years since we have had Miss Tempest with us, but she is just as bright and vivacious as ever, traits which she injects in Penelope with true comedy spirit, and which, aided by a most capable company, makes of this latest Maugham play a most pleasing entertainment. Penelope continues at the Broad this week.

Rachel Crothers has fitted Mary Mannering with a new vehicle, one which, if we do not miss our guess, will carry her through this season and next successfully. It is called A Man's World, and was produced for the first time in this city last week at the Adelphi, where it remains this week. It is no extravagance to say that Miss Mannering is at her best in A Man's World. She gives a clear-cut portrayal of an independent woman who has chosen a masculine pseudonym in writing novels, dealing with sordid problems of life in the underworld. Mrs. Crothers' theme is that the breach of sex morality by a man should entail the same penalties as a similar breach by a woman. It is cleverly worked out, but the example offered in A Man's World does not contribute a great deal to the solution of this problem of ethics. There is a notable improvement in Miss Mannering's enunciation, which removes all cause for the criticism that formerly could be made of her elocution.

It has been many a long day since the Girard held such audiences as completely filled it last week. It was capacity and something better. The attraction was William Ingersoll and Eugenie Blair as joint stars in Camille. But it was Ingersoll, formerly leading man of the Orpheum Players, the crowds went to see. Such scenes of enthusiasm as followed his entrances upon the stage has seldom been witnessed in this city. They occurred not only upon the opening night, but at each succeeding performance. Recall followed recall, nor did they cease until this popular actor made suitable reply. Efforts to share the welcome with Miss Blair were without avail. It was for Ingersoll, and the audience made him understand it was for him. The play itself was admirably given. Miss Blair in the title-role met its requirements fully, while Ingersoll was at his best as Armand Duval. The supporting company was adequate. This week they will present The Ironmaster.

In Wyoming, Willard Mack's play of Western ranch life, was very creditably presented at the National last week.

The Regeneration was revived at the Chestnut Street Theatre by the Orpheum Players last week and repeated the success attained when it was first produced by the company. As the Bowery derelict, Owen Conway, George D. Parker again carried off the honors. His is a character study true to life. It was the talk of the town when he first essayed the part, but, if anything, last week's portrayal was even better. Leah Winslow, in the part of a girl of the street, created a profound impression by her consummate art and refined acting, while Marion Barney as the settlement worker was graceful and appealing. The entire cast was most satisfactory, while Stage Director Percy Winter gave the play a noteworthy investiture. This week, The Battle.

The popularity of the Cuban plays with the clientele of the Grand was fully attested last week when Forty-five Minutes from Broadway filled the spacious Auditorium. With the original cast, with but few exceptions, new scenery and costumes, the play was presented in a most pleasing manner. Charley Brown as Eld Burns, was given a rousing reception by a host of friends. Elizabeth Drew as Just Plain Mary, gave a most creditable character impersonation, and rendered several song hits that were treats. The speaking parts as a whole were in capable hands, while the chorus was efficient. This week, In Old Kentucky.

A limited season of high class vaudeville has been inaugurated at Hart's Theatre.

When A Man's World closes at the Adelphi next Saturday evening, it will go direct to the Garrick, Chicago, where it is expected to remain until well into the Summer.

Dr. Horace Howard Furness, editor of the variorum Shakespeare, was last Monday presented with a medal by the founders of the New Theatre. The presentation was made by Winthrop Ames, director of the New Theatre Company, at a luncheon. The medal is the only one awarded thus far by the founders.

These are the days of "benefits" at the local theatres. Nearly every one of them has had, is having, or will have them. They indicate that the season of 1909-1910 is on the wane.

This week's bill at Keith's is full of novelties. As the headliner the management will present Mrs. La Salle Corbell Pickett, widow of Major-General George E. Pickett, who will give a description of the great Pickett's charge at Gettysburg on July 3, 1864. Thus will be given important historical material gathered from her personal friends and eye witnesses of one of the most famous incidents of the Civil War. The bill will be otherwise notable in absorbing features—an all-star bill, in fact.

The Girl with the Whooping Cough company attended the opening of the National League baseball season in this city last Thursday.

The Goddess of Liberty is coming back to the Walnut. Among new faces in the cast will be two Philadelphia favorites, Nella Webb and Violet Colby.

Arrangements have been practically completed for the special matinee for the actors' Fund benefit, which will be given at the Forrest next Thursday. Representatives from every prominent company appearing here this week will take part.

JAMES D. SLADE.

PROVIDENCE.

Havana Attracted Good Houses All Week—The Albee Stock Is Now Complete.

Havana was the current attraction at the Opera House 11-16, starring James T. Powers and a splendid cast. Coupled with the bright and tuneful music there was also enough in the ways of minor incident to appeal to the most critical audience, stamping the production as a most successful attraction. Howe's Hippodrome Travel Festival 18-23.

Abounding in intense dramatic situations, Pierre of the Plains was well received at the Empire 11-16. Severin Dedeyn had the leading role and achieves distinction with a true portrayal. John A. Lorens and Mabelle Estelle also contributed fine work. George Primrose's Minstrels 18-23.

The Mardi Gras Beauties, with Andy Lewis, were at the Westminster 11-16, and on the whole created a very unfavorable impression. The Great Rohman Show 18-23.

Severin Dedeyn and John A. Lorens, playing at the Empire, were given a fine reception throughout the week. Both were members of the stock co. at the Empire last Summer.

C. Wilson Hummel has been engaged as character man for the Albee Stock co. at Keith's. Fred Sutton and Bruce Elmore have also been added to the roster. The co. is now practically complete and will depart 25 for an opening May 2. It includes Grayce Scott, Henry Mortimer, H. Dudley Hawley, William H. Turner, Burton Churchill, Robert G. Turner, William C. Bauman, Fred Sutton, Bruce Elmore, C. Wilson Hummel, Anna Hollinger, and Helen Balmer.

John D. Griffin, formerly one of the best known Irish dialect comedians on the American stage, is ill at the Rhode Island Hospital. His condition is not, however, thought serious.

The Imperial will continue during the Summer with vaudeville and moving pictures, maintaining the same high standard of performance that was exhibited during the opening week.

The Arion Club gave its second concert at Infantry Hall 12. The Creation was sung, with capable soloists and a large chorus.

Rhodes-on-the-Pawtuxet opened its season 9, where dancing and Casino attractions will prevail during the Summer.

Borden Heights, one of the popular Summer resorts, will open its season during the first of May with the usual attractions.

Manager Wendelschaefer has asked the theatregoers to express their choice by vote for the play to be presented by the New Theatre co., which is booked for the Providence May 2.

H. F. HYLAND.

JERSEY CITY.

Checkers Proved Popular as Ever—The Season Is Drawing to a Close.

Checkers was presented at the Majestic 11-13, to very good business. It is a good play and the large audiences thoroughly enjoyed it. The race track scene in the third act is particularly realistic, and causes much genuine enthusiasm. James Gleason plays the title role in a capital manner and takes advantage of every opportunity offered him to make it tell. Don Graham as the tout gives a fine piece of character acting. John Fenton as the village Croesus was fine. Laura Oakman as Cynthy made a pronounced hit by her excellent work. Florence Heston, George E. Merritt, Robert Craig, Frank McCoy and Charles Garnier were competent. The stage settings were good. Forty-Five Minutes from Broadway 14-23. School Days 25-30.

The Knights of Columbus occupied the major portion of the Majestic 11 and enjoyed the opening performance of Checkers.

The local Elks installed officers 11. A new committee was appointed to entertain, with Walter C. Smith as chairman, John E. Langsbee, of the Majestic; Richard Wolff, of the Bon Ton, and William J. McKenna, of "Has Anybody Here Seen Kelly" fame. The committee assumed charge at once.

The Hudson (Union Hill) has decided to shake vaudeville for the Summer and go into stock until next September.

The Academy of Music is strong with moving pictures and vaudeville. The business continues enormous.

Keith-Proctor's has the same old tale to tell—topnotch business, with moving pictures and vaudeville.

Edward M. Morris, of the Sam Devere co., is at home here sick. He is in the care of the local T. M. A. lodge, but is a member of Cleveland lodge.

The Cherry Blossoms co. were a potent attraction at the Bon Ton 7-9 and pleased. John Perry's Isle of Gascoe is full of good things. The Bohemian Burlesquers came 11-13, and drew capacity houses. Andy Gardner and Ida Nicolai lead the burlesquers. A lot of new business has been injected into the Big Scream and a good entertainment is the result. The Ducklings 14-16. Fay Foster co. 18-20. Watson's Big Show 21-23.

The season at the Bon Ton (burlesque) may close 30, but the moving picture and vaudeville will commence May 2.

WALTER C. SMITH.

INDIANAPOLIS.

No Lack of Good Offerings Here—A Cordial Reception for J. E. Dodson.

Olga Nethersole presented The Writing on the Wall at English's for three performances, 4, 5, to audiences that made up in appreciation, if not in always admirable and fine work of the star what they lacked in size. Of the supporting co. Harrison Hunter, Albert Perry, Hamilton Mott, Charlotte Tittell and little Joe Wallace are deserving of praise. Rose Stahl in The Chorus Lady finished the week 7-9. It was the second appearance here of Miss Stahl in her now famous character of Patricia O'Brien, and with her excellent supporting co., including Giles Shine, Wilfred Lucas, Walter Pennington, Alice Leigh, Isabel Goodwin in the principal roles, The Chorus Lady repeated the great success made here a year and a half ago.

A cordial and enthusiastic reception was tendered J. E. Dodson, his admirable co. and his play, The House Next Door, by the audience the opening night at English's 11, 12. Certain calls were numerous and at the close of the second act Mr. Dodson responded with a speech. Lillian Russell in The First Night 13.

The Goddess of Liberty 14, 16. Louis Mann in The Man Who Stood Still 18, 19 (return). Adeline Genee in The Silver Star 21. McIntyre and Heath in La Hayti 22, 23.

Sam Bernard in The Girl and the Wizard was the attraction at the Murat 11-16. Frank Daniels in The Belle of Brittany 18-23. May Irwin in Mrs. Jim 25-30.

The Arvine-Benton Stock co. presented The Love Route for their second week at the Park 11-16. The play was well acted and carefully staged and proved a popular choice, as it had never been seen here before. George Arvine gave a manly, sincere portrayal of John Ashby, the engineer, that pleased. Louise Dunbar, who is fast becoming a general favorite, played the role of Alice Houston, the Texas girl, with much success. Thomas Chatterton, another newcomer who is winning favor, was seen to advantage in the small part of Bill Ball, a surveyor. Harry Preston Coffin lent dignity to the role of Happington, the president of the railroad, and Frank Jones was greatly liked as his German secretary. Fay Baker as Lilly Belle found much favor with those out front Tuesday afternoon. J. Francis Kirk, Francis Joyner, Earl Metcalf, Harry Brown and Helen Gillingwater filled the minor roles acceptably. St. Elmo 18-23.

Charles the First, seen at the Grand early this season, returned for the week and added his share to a good bill of dancing and fun. The Four Fords were great favorites.

Henry Lee headed the Colonial bill. Those Three Fellers offered a singing act which was one of the best of the bill, and certainly one of the most popular.

Beginning week 11, the Majestic, which has been devoted to ten-cent vaudeville and motion pictures, with continuous performances afternoon and night, will offer two weekly bills, one starting Monday matinee and the other Thursday matinee.

The Colonial, which went into the hands of a receiver 9 will continue open until the end of the season three weeks hence, according to the statement made by J. Albert Smith, trust officer for the Fidelity Trust Company, receiver for the theatre. Cecil Owen, manager of the Colonial, said it would be necessary for the theatre to continue until the end of the season, to hold its franchise.

A clever, entertaining vaudeville performance was presented by a number of the younger members of the Dramatic Club at the Prophylaeum 8, which was the closing entertainment of the club for the season. The usual dance and supper followed.

Margaret Gaines, a show girl with Sam Bernard in The Girl and the Wizard, was taken to St. Vincent's Hospital 11 suffering from an attack of appendicitis. Miss Gaines has been ill two weeks and was finally forced to give up her work. It is learned that an operation will not be necessary.

PEARL KIRKWOOD.

SALT LAKE CITY.

A Week of Good Business Recorded Here—Blanche Douglas Asked to Return.

This has been the week of the semi-annual conference of the Mormon Church, and the city has been full of visitors, giving good business to all theatres and picture houses.

At the Salt Lake Theatre Homer B. Mason and Carolyn Lilja surrounded by a good co. and an exceptionally good chorus presented A Stubborn Cinderella 4-6 to full houses, giving good satisfaction. Miss Lilja made many friends. Marguerite Keeler and Bessie Merrill were pleasing. Herbert Kelcey and Effie Shannon in The Thief 7-9 to good business, with audiences well pleased. These people are well liked and popular here. Edward Mawson, Arthur Lawrence, and Leonard Ide rendered excellent support. Merry Widow 14-16.

The Colonial had a good week beginning 3, presenting The Right of Way entire week to well entertained audiences. Arleen Hackett was popular. Co. generally good. Week of 10 Jeanne Russell, a Salt Lake girl, in Cousin Kate.

At the Grand the Theodore Lorch co. presented the most elaborate play they have ever attempted, Ella Wheeler Wilcox's Mineak. Scenic effects, costumes and properties were lavish, and audiences were enthusiastic. Honors were good to packed house. Cecil Fay was popular as Queen Esther. Mr. Lorch as King Ahasuerus, Jack Conway as Haman, and John Willard as Mordecai were each very good. The Child of the Circus 10-16.

The Bungalow had its own stock co., being the reorganized Willard Mack and Maude Leone Stock co., who gave a good presentation of The Holy City entire week of 3 to houses good to packed. Noel Travers, Kathleen Hardee, Elmer Booth, and Irene Outtrim were each worthy and popular. Next week, The Regeneration.

Archie M. Cox, once the popular manager of the Grand of this city, but who was obliged to go into retirement for his health, returned during the week to take charge of the Bungalow, taking the place of former Manager R. M. Grant. Mr. Cox has regained his health, and his genial personality will no doubt bring material results to the house. One of the first things he will do is to bring popular Blanche Douglass back to take her former place as leading woman of the co. A good list of plays has been mapped out. Hart Jack seems to be engraven on the escutcheon of Maude Leone, who has had not only the afflictions of her husband, Willard Mack, to bear, but has herself been prostrated by typhoid fever, from which she is said to be recovering.

The Orpheum had packed houses during conference week. Bert Leslie and co. in his clever play, Emma Francis and Her Arab Boys, La Veen, Cross and co. in Roman Sports were the leading acts, with several others that were highly entertaining.

At the Mission Proist, the bird whistler, who uses colored lantern slides of the birds he imitates, was extremely popular. Lawrence Crane and co. and the Crane Trio each well received.

At the Mormon Tabernacle 8 an audience of five or six thousand greeted the appearance of Maggie Tout, a Utah girl, whose voice has already made its mark in Europe, and whose future seems assured. Her voice is full, resonant, rich and sympathetic, and her physique attractive and charming. Besides her voice she has adopted the 'cello, which she plays in a finished manner. She will shortly return to London, where she has already engagements for the season. Her father, who is also a singer, goes with her as chaperon and business manager. Her two sisters, Hazel and Nannie Tout, are already in London and filling engagements which prevented their return to their native land, and each is gifted and popular and holding good positions.

C. E. JOHNSON.

DETROIT.

Lulu Glaser a Prime Favorite Here—Season at the Gayety a Record One.

At the Detroit Opera House Richard Carle drew fair attendance 11-13 in The Echo. At the same theatre 15 the Metropolitan Opera co. offered Tannhauser, Saturday afternoon Hansel and Gretel, and Saturday evening Madam Butterfly. Next week, J. E. Dodson in The House Next Door.

Lulu Glaser in Just One of the Boys held the boards at the Garrick 11-16, and drew excellent attendance. The Schubert's furnished an excellent supporting co., and needless to state Miss Glaser has always been a prime favorite in Detroit. Next week, Grace Filkins in The Turning Point.

If not the funniest, Dinkelspiel's Christmas is one of the funniest playlets in vaudeville, and held the place of honor on the variegated bill at the Temple 11-17, and Laddie Cliff easily ran second in point of applause. Others on the bill were Mary Norman, Hawthorne and Burt, Bellclaire and Bergman, Henry Clive and co., Taylor's Novelty Circus, and Bolibini and Grovini. Next week, Nat Wills, the happy tramp.

At the Lyceum Vaughan Glaser offered Hadden Hall, and announces The College Widow for next week.

Manager Ward, of the Gayety, offered another popular number 11-17 in The Gibson Girls. It has been a record season at the Gayety up to the present date, and the strict discipline maintained by Mr. Ward is largely responsible. Next week, Fads and Follies.

At the Avenue 11-17 the Washington Society Girls gave a gingery performance. Next week, The Broadway Gaiety Girls. Lafayette Theatre The Fatal Wedding 11-17.

ELYP A. MARONI.

AROUND VARIOUS CIRCUITS

News of Interest and Importance Relative to Theatres and Towns All Over the Country.

Closing of the regular season in various parts of the country shows a good year's business has been enjoyed by most of the local managers, as well as by traveling organizations. New houses are being erected in the Northwest, where a circuit of stock theatres will hold forth during the Summer months. Pictures to take the place of regular attractions during the hot weeks to come. A fine outlook for next season is reported.

Affiliated Circuit.

The George Amusement Company, with headquarters at Rockford, Ill., are booking St. Elmo and Ishmael through the Middle West. The dramatization of the plays is by Grace Hayward, wife of George Gatts, secretary of the George Amusement Company. The other members of the company are George B. Peck and George Herbert.

Hal Stinson, on his return trip from the Coast, will stop over at Topeka, Kan., on May 18, to give a private performance for the Kansas State Bankers' Convention, which holds its annual meeting there at that time.

W. B. Patton, known throughout the West as the "Kentucky comedian," after a dozen successful consecutive seasons, will lay off the coming season for the purpose of visiting his ranch, who is now in her stables. Mr. Patton's manager, J. M. Stout, will spend the vacation owned by Mr. Patton's lay-off in hunting and looking at his Iowa ranch, near State Center.

At the annual meeting of the Western Theatrical Managers' Association, held in Chicago last week, Charles A. Kindt, of Davenport, Ia., was re-elected president. The other officers for the ensuing year are W. M. Savage, vice-president; Joseph G. Rhode, secretary-treasurer; directors J. E. Williams for Illinois, F. C. Schaupp for Nebraska, C. A. Lick for Arkansas, W. H. Hinton for Oklahoma, C. A. Holden for Indiana, W. L. Hunter for Iowa, G. D. Phillips for Missouri, Ray Crawford for Kansas, James Wingfield for Wisconsin, L. H. Dibble for Minnesota.

Some good business is reported from the Crawford circuit last week, which included Elsie Janis, playing at Lincoln, Neb., to $1,600 at one performance. The Prince of To-night to $1,000 at El Paso, Tex., and Marcella Semon, the opera singer, at St. Joseph, Mo., to $1,945 at one performance.

American Theatrical Exchange.

Grace George is playing the larger cities in Texas and business in each town has doubled the receipts of her prior engagement over this territory, played two years ago. In Dallas, April 12, the gross receipts reached over $2,800 for matinee and night performances.

The new Kaiser Theatre, at Little Rock, Ark., is fast reaching completion and it is expected will be ready to open in September. Fred Wise will be the manager.

Recent bookings over this circuit are Madame Sherry, The Girl in the Taxi, and The Prince of Pilsen.

The theatrical season will close about May 1 in Texas, after which date, it is reported, the moving picture houses will be in operation during the Summer months.

C. A. Burt's Southern Circuit, Inc.

This office has been commissioned to secure a grand opera company for the Royal Hawaiian music house, at Honolulu. The opportunity is an excellent one.

Steven and Linton's original version of My Wife's Family can be secured for the Southern territory. This play has never been presented through the South and the prospects are good.

Rheinstrom and Kahn have booked a route over this circuit for Neil Toomy's dramatization of Augusta Evans' book, St. Elmo.

Tom Marks, manager of Marks Brothers' attractions, has booked a route over this circuit for their traveling stock company. The outlook for stock companies through the Southern territory is good, as that territory has not been played to death by stock companies.

Still and Martin, managers of the Blackville Opera House, Blackville, S. C., have arranged to place the theatre on this circuit.

A. Stollenwerck, manager of Hunt's Opera House, Greensboro, Ala., has placed this theatre on this circuit.

Charles La Deaux, manager of the La Deaux Amusement company, which presents a novelty vaudeville attraction, is booking time over this circuit.

C. Bert Pew, manager of the Maryland Theatre, Blaine, W. Va., has arranged for this office to book attractions at this theatre.

T. W. M. Hood, manager of Hood's Opera House, Point Pleasant, W. Va., has arranged with this office to book attractions at this theatre.

Boyle Wolford, manager of The Sunny Side of Broadway and The Winning Miss companies, is negotiating for time over this circuit.

T. G. Tilton, manager of the Grand Theatre, Martinton, W. Va., advises that he is having the theatre remodeled and will have a seating capacity of 1,500 to 2,000, including balcony and gallery.

J. J. Coleman's Circuit.

Manager A. J. Spencer has booked Elliott Dexter in The Prince Chap through Kentucky during the latter part of this month.

The Kentucky local managers feel confident of a good theatrical season next year, owing to the universal amount of tobacco money dumped into the State recently.

Arkansas should be very good the early part of next season. All industries show prospects for a flourishing year. Labor men are getting good wages and a lack of amusements this Spring and Summer will only whet their appetites.

Will Hetherington has proven himself the right man in the capacity of manager of the Empire Theatre, Jonesboro, Ark. Many noticeable improvements have been made and the box-office receipts for all meritorious attractions have considerably increased through his system of advertising in all the nearby towns.

There is plenty of good early open time over this circuit for next season, and the managers who visit this territory early will find the people like and will patronize amusements even in the warm weather, just as well as their neighbors in the North and East.

Baker and Castle are so well pleased with the business done by Graustark over this circuit this season that they will send Graustark and In the Bishop's Carriage over the circuit next season.

Convention Hall, Salina, Kan., has proven a gold mine for all the big attractions this season, and the bookings for next season, made through this office, include many of the biggest organizations traveling westward.

Stuttgart, Ark., is a town one should not overlook when playing Arkansas. The business the past season was as good as any town in the State. Williams Brothers are the managers and are said to be hustlers. It is booked through this office.

Good western Tennessee towns include Dyersburg, Union City, Covington, Milan, Trenton, Humboldt, Jackson and Brownsville, all booked through this office.

Blanche Walsh will tour this circuit in October, presenting her new play, Barbarossa.

William F. Mann's The Fighting Parson company is doing splendid business through Kentucky.

Jackie and Goldie have leased from L. D. Brennan the title Hoof Theatre, Marianna, Ark. They will book through this office.

Northwestern Theatrical Association.

Calvin Heilig, president of this circuit, with headquarters in Portland, Ore., and Frederick Heinecy arrived in town last week, and from all appearances both are busy men.

The new Heilig Theatre in Portland, which is in course of construction and rapidly nearing completion (opening date set being Aug. 15), promises to rival some of our Eastern theatres in construction, equipment and decoration. It is located on the corner of Seventh and Taylor streets, with a frontage of 100 feet and a depth of 150 feet. The foyer is 20 feet wide, with two box offices. The stage dimensions are exceptionally large. The house will seat 2,975.

Mr. Heilig and George L. Baker are also building a new Baker Theatre in Portland, which will be a stock house and will open Sept. 1. It is to be included in their chain of six stock houses, in the interests of which Mr. Heinecy is here procuring plays. The men interested in establishing the new enterprise are John Cort, Calvin Heilig, George L. Baker, Oliver Morosco, and Frederick Belasco. The theatres that are going to form this chain are the Burbank, in Los Angeles, Cal.; Alcazar, in San Francisco; Liberty, in Oakland, Cal.; New Baker, in Portland, Ore.; Seattle, in Seattle, Wash.; Spokane, in Spokane, Wash.

Harry G. Sommers' Circuit.

David Warfield played to $2,620 at South Bend, Ind. This included matinee and night performances, and it is reported as the record receipts of the season for a one-night stand on this tour.

Fort Wayne, Ind., will have a stock company for the Summer at the Jeanette Theatre, which will be called the Crescent, opening April 18.

Percy H. Levin, manager for Ethel C. Jackson the past five years, was in town last week completing negotiations with Mr. Sommers for the Crescent Stock, which opens at the Dryfus Theatre, in La Fayette, Ind., about May 1. Nothing but metropolitan productions are to be put on, giving one play a week. Miss Jackson, who is known as the "singing actress," of high-grade music, opera, etc., through the Middle West and partly through the East, having played leading business in stock in Philadelphia a season ago, has been engaged for the leading roles in this new organization.

The City Chap, from the pen of George Ade, with music by Benjamin Hapgood Burt in connection with Mr. Davis, as already reported in THE MIRROR, was given a tryout and produced by the college students of Purdue University, at La Fayette, Ind., and is reported as scoring an instantaneous hit.

KANSAS CITY.

The Easiest Way Well Presented—Closing of the Auditorium Stock Company.

Frances Starr in her big success, The Easiest Way, was the offering at the Shubert 11-16, playing to a series of large and greatly pleased audiences. Local critics were inclined to censure rather severely the very plain dealing that the play gives, and there were those who attended, of course, who were duly shocked by what they termed a too lenient exposition of the seamy side of life." All, however, were forced to admit that the play was highly entertaining and admirably presented throughout. As Laura Murdock, Miss Starr portrayed a role of unusual difficulties in a thoroughly natural manner, made more effective by her many personal charms. In fact, she scored one of the most distinctive triumphs made on the local stage this season, the applause after each act bringing her before the audience time after time. The small but very select co. were excellent without exception. Of these Joseph Kilgour as Willard Brockton deserves special praise, as does Beatrice Morgan as Elise St. Chair. Others were Edward H. Robbins, William Sampson, and Violet Rand. The play was most attractively staged, the first act in the mountains being especially pleasing. Florence Roberts in The Transformation 17-23.

McIntyre and Heath in their latest funmaker, In Hayti, were the Willis Wood attraction 11-13, playing to good business. These two clever comedians are well and most favorably known in Kansas City through their many appearances here in vaudeville, so their advent into the legitimate some time ago was hailed with delight by local theatregoers. In Hayti is a suitable successor to the former vehicle, affording them ample opportunity for the display of their laugh producing qualities. A large and capable co. of entertainers are carried with them, forming altogether a most pleasing combination. Gertrude Quinlan in Miss Patsy 17-20. Maude Adams 21-23. Eva Lang in Peter Pan 24-30.

The Chaperon held the boards at the Grand 10-16, and, although seen here several times before, was well received by large audiences. The production is kept up in all departments as originally presented and found the usual favor. Arthur Devere as Ben Cameron, Evelyn Fabor as Elsie Stoneman, and Joseph H. Garry as Silas Lynch carried the three principal parts splendidly. The Prince Chap 17-23.

Two large audiences saw the two final performances of the Auditorium Stock co. at that theatre 16, the bill being Are You a Mason? The co., which was organized by Sylvain Blum about six weeks ago, will now disband and the theatre reverts to the Orpheum Theatre Co., who hold the lease, the management having failed to make a financial success of his venture. This is largely attributed to inexperience, as the cast and plays produced were of a generally high class. Earl Hall and Richard Allen headed the co., which included Hadley Brown as stage director and Arline Acton, Logan Pratt, Adelaide Lestina, C. Gilmore Hopewell, Carrie Clark Ward, Dorothy Stanton, and Carrie Radcliffe. The future of the theatre hangs in the balance. Martin Lehman, manager of the Orpheum, states that moving pictures may be put in for the remainder of the season, and that a definite decision will be reached during the Summer. Either stock or vaudeville are the most likely purposes to which the house may be put.

St. Elmo was the offering at the Gillis 10-16, playing to the usual big business. Christine Mank and Harold Salter carried the leading parts to general satisfaction, and were supported by generally capable co. The play was properly staged. Maples 17-23.

The Imperials were the attraction at the Century 10-16, proving one of the big hits of the season at this theatre. Some especially bright and catchy music, attractive staging and costumes, and a presenting co. of more than average merit, contrived to form a thoroughly pleasing combination. Harry J. Conroy, George Thurston, Helen Amorah, and Violet Hillman were the principals. The Empire Burlesquers 17-23.

The Queens of the Jardin de Paris found ready favor at the Gayety 10-16, opening to two big audiences. The show is considerably above average, the feature act, Mlle. Muria and Edgar M. Forst, scoring heavily. Other clever entertainers in both the burlesques and olio make this attraction one of the best on the burlesque list.

If the plans of the Kansas City Musical Club materialize, and it seems that they will, Kansas City will have a symphony orchestra next season and for several seasons to come. The matter was taken up in earnest recently, and voluntary subscriptions already have reached nearly $30,000. It is figured that about three times this amount will be necessary to insure the organization for three years, and little if any trouble is now anticipated in raising this amount.

The People's Theatre, Kansas City, Kan., which has been closed during the past year, has been sold to Harry J. Grossman, of that city. It is reported that it will be opened again next season.

D. KERRY CAMPBELL.

SAN FRANCISCO.

The Alcazar Company's Work Appreciated—New Productions for Kolb and Dill.

Otis Skinner, with a very superior assisting cast of actors and actresses, opened at the Columbia creating a In Your Humble Servant, to a comfortably filled house. His excellent repute was Lantia Jewell, who portrayed the character of Lucia Ward, displayed wonderful talent, and her exquisite grace, together with histrionic ability, at once marked her out as a capable co-star. She is remembered as the leading actress in the Colonial stock co. immediately before the Bre. The others in the co. are Charles B. Welz, Edward Fielding, A. G. Andrews, Alfred Hudson, jr., Walter F. Scott, James Hannah, Walter Johnson, Arthur Blake, Isabel Richards and Jessie Cromettia.

Course tickets are being sold for the Travelogue of Burton Holmes, to be given 11. The subjects are Hawaii, New Japan, Old Japan, Java and More About Paris.

The Pleasanton Quartette is billed to appear shortly in this city.

Walter McCollough, who played Mephisto in Louis Morrison's Faust some years ago, introduced into his act at the Orpheum the scene from The Bells and scored heavily.

Manager Loverich, of the Princess, announces that he has engaged Tom Leary and his daughter Georgiana to appear at his theatre in a sketch entitled Dad and the Girl. Leary is an old Tivoli favorite, and will surely please.

Margaret Anglin has requested the University of California committee to change the date of her appearance in Sophocles' Antigone July 5, the star maintaining that the public will not have recovered sufficiently from the effects of the Jeffries-Johnson prize fight to appreciate her interpretation of the classic dramatic masterpiece to be offered the next day after the festic performance. The committee has requested Miss Anglin to allow the original date to stand.

Tillie Koenen broke down at her concert 2, having been ill. The money was refunded and she left for St. Louis to rest her voice.

Two San Franciscans, C. H. Arnold and M. W. Jackson, have written a musical comedy in two acts of a pseudo-scientific nature for Kolb and Dill. The authors have endeavored to satirize, as the title implies, The Alchemists, portraying modern commercial and scientific methods in an ancient and picturesque guise. The play is the result of several years of study on the part of the stars. Dill has another play in contemplation, entitled 1942.

Maud Allan opened at Garrick 5, to a tremendous house, and created great enthusiasm, and on 10, matinee, she bade us adieu.

The Maccabees rendered The Private Secretary at Garrick 9 for charity purposes.

Larmbardi's Opera co. opens 17 at Columbia for return engagement. A. T. BARNETT.

PORTLAND, ORE.

The Lombardi Opera Company Repeated Former Success Here—William Dills.

At the Bungalow 3, 4 the Lombardi Grand Opera co. on a return engagement played Carmen and La Boheme. The house was well filled and the co. repeated its former success here. The house remained dark until 8, when May Robson opened a two nights' engagement in The Rejuvenation of Aunt Mary, to capacity business, and her performance made a tremendous hit here. Her support is excellent, and she herself is a star of the first magnitude in this peculiar, quaint character portrayal. The next attraction announced at this theatre is Otis Skinner, supported by Isetta Jewell, formerly leading woman of the Baker Stock co., who is immensely popular here.

Victor Herbert's melodious comedy, The Red Mill, was the attraction at the Baker 3-9, and played to almost sold-out houses the entire engagement. This attraction under the management of Martin and Emery has been kept up to a high standard, and is one of the very best popular priced attractions that has been seen in Portland since the establishment of the "dollar circuit" here. Next week the popular local comedian of the old Baker Stock co., William Dills, will be featured in Willie Collier's farce, The Man from Mexico. The engagement of Mr. Dills at the Baker is for two weeks, and for his second week's offering, 17-23. All the Comforts of Home will be the bill.

The Portland 4-9 was the scene of the second week of the Ottis Mack musical co., promoting the old Murray and Mack favorite, Finnigan's Ball. The first week this co. started to good business, and it was evident that Portland theatregoers want a good class of musical comedy. Whether they were disappointed in the present offering or not, or whether for some other reason, I cannot say, but business on this second week went woefully down. The same encomiums Around the Town to follow.

The well known Bangwill play, The Children of the Ghetto, was the offering of the Alcazar Stock co. at the Lyric for the first week. Considering the difficulties of a small stage, the co. gave a good production of this play. Notable in the cast were Olga Gray and Hannah Jacobs.

East Lynne 10-16. JOHN F. LOGAN.

OMAHA.

Dorothy Morton and Gertrude Quinlan at the Brandeis—News of the Week.

Dorothy Morton in The Widow Jones was the offering at the Brandeis 6-9, opening to a fair house, the piece being well received. Miss Paisy opened a half week's engagement 10 and, as interpreted by Gertrude Quinlan and her well balanced co., it proved quite a success. Managers Burgess and Woodward promise us McIntyre and Heath 14-16. Charles B. Hanford 17, 18. Maude Adams 19, 20.

The Krug had A Royal Slave 7-9, which was fairly well patronized. Field's Minstrels gave a series of good performances 10, 11, with the usual Sunday matinee. The singing of George Martin was a pleasing feature of the performance. Nettie, the Newsgirl, got into lots of trouble and successfully cut again 13, 12, and was vigorously applauded for her marvelous heroism and keepers. U. T. C. 14-16. Moving picture performances only follow.

The Gayety had Arnold's Serenaders 10-16. Business continues fairly good, but it might be better. The vaudeville offerings were appreciated and altogether the performance was quite a success. The William Grey Stock co. will give The Sweetest Girl in Dixie for their usual Saturday engagement 16, to be followed by the Queens of Jardin de Paris 17-23.

Mrs. Temple's Telegram is the bill of the Woodward Stock co. for the final week's engagement 10 at the Boyd, and is being given a first class presentation, with Frank Dudley as Jack Temple, Albert Morrison as Fuller and Carolyn Gates as Mrs. Jack. Lyman Howe's Travelogue 17 indefinite.

Alfred Wallenstein, the Danish violinist, gave a most delightful concert to a small but select audience at Washington Hall 12.

The Krug Theatre will be turned over to the Wise Memorial Hospital fair for sweet charity's sake May 1-14.

Madame Sembrich attracted a large and brilliant audience at the Auditorium 11.

Theatrical business has been anything but good this season, especially since the holidays, and it is hard to satisfactorily account for the same. The Woodward Stock co. came to Omaha prepared to make a definite stay, but attendance has been so poor that Manager Woodward has decided to cancel the engagement 16 and try his co. for another run at Kansas City, the comparison with the receipts of last year's engagement showing that only about one-half the number attended this year. No fault has been found with the co. and its leading members in particular have given perfect satisfaction. The Krug is closing earlier than usual and business at the Brandeis has been anything but encouraging. Perhaps the unusual March and April weather that we are enjoying has something to do with the lack of attendance at the theatres. The balmy weather and consequent enjoyment of these by the owners whose friends own automobiles will partly account for the unsatisfactory conditions prevailing.

In spite of the fact that the other theatres are all complaining, the Orpheum continues to be a gold mine. Just how much the attendance will be affected by the opening of the new Morris house next Fall is hard to say, but if any of the Eastern managers are contemplating the erection of still another house here it is to be hoped that they will investigate conditions before so deciding. JOHN R. RINGWALT.

SPOKANE.

Some "Strong" Attractions Booked at the Auditorium—News from About Town.

Robert Edeson and a capable co., including Josephine Lovett, Helen Macbeth, Grace Henderson, Mazzie Halloway, Fisher, Howard Hall, Joseph Rawley and Heniface Johnstone, pleased three fair sized audiences at the Auditorium in A Man's a Man 3-5. The Alaskan drew four large audiences 8-10. The co. included Richard F. Carroll, Gus C. Weinburg, John R. Phillip, Detmar Poppen, and Jessie Singer, and was capable. Robert B. Mantell 18-23. The Round Up 24-27.

The D. S. Lawrence Stock co. scored another triumph at the Spokane in St. Elmo 3-9, drawing large audiences the entire week. D. S. Lawrence scored in the title role. Jane Vivian Kelton played the role of Edna Earle in a capable manner. The balance of the co. was well cast. Raffles 10-16.

The German singing society, Harmonia, will give a concert in Turners' Hall evening 14. The chorus will be assisted by the Riedelsberger String Quartette, which will make its only public appearance for the season in Spokane at that time. Karl Riedelsberger, violinist; Elsie Scharfenberg, soprano, and Carl Thrower, tenor, will be the soloists.

It has just leaked out, in spite of vows to secrecy, that Bertha Cordray, niece of John Cordray, playing in the stock co. at Walla Walla, Wash., and Homer E. Purcell were married March 31.

The premiums at the Washington State Fair for the best exhibit of products by counties will be greatly enlarged and an entirely new classification made that will give all counties an opportunity to contest. The prizes will be so divided that the county that has hay and grain can win a prize, and not be barred.

The wedding of Grace D. McKay and Charles H. Mushiman, manager of the American Music Hall, the new Morris theatre, will take place at the home of the bride's uncle and aunt, Mr. and Mrs. M. G. Martindale, of Spokane.

Joseph Muller, manager of the Orpheum Theatre, entertained his newsboy friends at a theatre party this week. Fifty seats were reserved, the boys marching from the newspaper office to the theatre, where they spent a most enjoyable evening. W. S. M'CREA.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

There is one cause, not hitherto touched upon, that contributes to the false impression that has been entertained in some quarters that motion pictures are largely sensational stories of crime and violence. Reference is had to the practice of certain exhibitors who habitually falsify film titles in their display posters and banners. Two houses on Fourteenth Street, the Comedy and the Crystal, are cases in point. The managers of these houses seldom use the proper titles of pictures in advertising them in the fronts of their houses. On Tuesday last the "Spectator" noted that each house was an offender in this respect. One banner read in flaming letters, "Saved from Death," with the proper title in very small letters, "The Girl of the Barracks." The other banner announced "Saved from Execution," with the correct title inconspicuous, "The Gipsy Girl's Love." The next day Sandy, the Substitute, was billed as "The Captured Train Robber," and A Romance of the Western Hills appeared as "An Indian Girl's Devotion." At another time Old Love Is Best was called "A Girl's Peril." On other occasions much more misleading changes of titles have been noted, always in the direction of sensationalism. Besides being injurious to motion picture reputation, this practice is a fraud on the public, deceiving purchasers of tickets who may be led to buy with the idea that they are to see a different film from the one that is exhibited. It is, to be sure, a petty larceny sort of fraud, but for that very reason it is all the more reprehensible. Speed the day when regulation of exhibition may reach the point where unscrupulous exhibitors will be obliged to tell the truth or lose their service.

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On another page THE MIRROR this week prints a communication signed "A. L. D.," indorsing the plea advanced in a recent issue by "E. A. B.," in behalf of "kid pictures." While sympathizing with the sentiments of "A. L. D.," as previously with "E. A. B.," "The Spectator" is unable to work himself into a "state of nerves" over this question put so appealingly by the correspondent: "Why is the public so slow to awaken to the fact?" the said fact being the possibilities of motion pictures. "A. L. D." should cultivate the virtue of patience. The public is a very large and a very sleepy child, and it is usually very slow to awaken on any occasion. It has been opening its eyes to the possibilities of motion pictures about as fast as it ever opened them to any other thing in the whole course of its life, and we should all be highly satisfied with the progress that is being made. Sensationalism no longer rules. In the meantime "The Spectator" confesses that he would like to see more "kid pictures" himself.

* * * *

Just to give our friend "A. L. D." an idea of how that big baby, the Public, is opening its eyes and appreciating the higher endeavor of the picture manufacturers, let "The Spectator" refer to a recent experience he had in the Harlem Opera House. The big theatre was packed and the Vitagraph's Richelieu was being run. Now, Richelieu was perhaps the best bit of classical work the Vitagraph had ever done up to that time, Elektra having come later. Yet "The Spectator" scarcely expected that Richelieu would arouse anything more than casual interest. He certainly did not look for applause. "The silent drama," as Mlle. Pilar Morin so aptly calls it, is not adapted to uproarious enthusiasm, although when the "double dyed villain" is foiled the victorious hero usually gets "a hand." Nevertheless, on the occasion mentioned, when the reel was finished the handclapping was hearty and general in all parts of the house. The Public—the ten-cent public—was very much awake and vociferous.

* * * *

Then there is that classic by the Biograph, Pippa Passes. Surely "A. L. D." has never seen it or she would not insinuate that the manufacturers are "catering wholly to those who demand blood and thunder," nor would she bewail the thought that the public is not awake. In a recent Sunday issue of the New York *Times* appears a page article on motion pictures, in the course of which an account is given of a visit to a picture show in an Adirondack village. The *Times* says:

> The *piece de resistance* of the evening was a picturized poem by Browning—"Pippa Passes." The audience was composed mostly of the native population, including lumbermen, hunters, &c. There were also some people of a more moneyed class who came to the picture show unashamed, because there were good things to be enjoyed.
>
> The thing was done excellently. In fact, it had previously provoked favorable newspaper comment when produced in New York. Pippa was shown awakening in the dawn, drawing aside the curtains and looking out into the world with joy and faith. And presently she went forth, singing her song:
>
> Morning's at seven,
> The hillside's dew-pearled,
> God's in His heaven,
> All's right with the world!
>
> It is probable that the greater part of the audience had never read "Pippa Passes," and knew Browning only as a poet who seemed to have a thought at the back of his head which he never seemed able to express. But when that film came to a close there were tears in the eyes of the lumber jacks, guides, and farmers, for they had seen a wonderful poem wonderfully illustrated. It was the lesson of optimism, faith and purity taught by pictures, just as physical children in the world of knowledge are taught the difference between "dog" and "cat."

And this sort of film is taking precedence over even picturized melodrama. Indeed, educational films are destroying the taste for melodrama. As the taste is educated the uneducated taste seems to become dull. Managers of moving picture shows in the little towns are unanimous in saying that they would rather have such things as Ben-Hur—education with interest and excitement—A Midsummer Night's Dream, Richelieu, Davis' Van Bibber stories, moving pictures of travel in places where only the rich or the very adventurous can go, the managers and their audiences would rather have these than any story of "the papers and the cheefld," a sinning woman destitute in a garret, or a hero offering progress only over his dead body!

And the moving picture companies know this, too, and are acting accordingly. They are exerting every effort to make the films "amusing, instructive and entertaining alike to man, woman and child," to quote the dime museum barker.

* * * *

There is much more in the *Times* to the same purpose all going to show that the manufacturers are alive and the public awake. Before dismissing this subject for the present and bidding "A. L. D." to be of good cheer, let us hark back a little. Last week there were thirty-five film subjects released by the licensed manufacturers. Of these twelve were comedy pictures, some of them very clever and not one of the "slap-stick" or "chase" variety. Five were strictly travel, scenic or educational, including the great fly pest picture of the Urban-Eclipse. One was a trained animal picture, one an extremely clever fairy tale, and of the balance, dramatic subjects, only two could be rightly termed in any degree mere melodrama, although there were two others that bordered on. None, however, were of the class known as "blood and thunder." Of very recent pictures that should cause the thoughtful to perceive the upward artistic trend of motion pictures we have only to recall Elektra, by the Vitagraph; Gold Is Not All, by the Biograph; Michael Strogoff, by Edison; The District Attorney, by Lubin; The Enchanted Castle, by Kalem; The Fly Pest, by Urban; The Fence on Bar Z Ranch, by Essanay; Wizard of Oz, by Selig; The Fall of Babylon, by Gaumont, and any number of films d'art by Pathe, including that great and wrongly abused film, Ouchard. There are scores and scores of other subjects of recent issue which might be quoted along the same line, but a significant one has been chosen from each licensed maker to show how unanimous the manufacturers are in their efforts at intelligent progress. We may therefore confidently expect that higher grade "kid pictures," such as Kalem Company recently experimented with, will in time find their regular and welcome place among motion picture productions.

THE SPECTATOR.

Reviews of Licensed Films

A Romance of the Western Hills (Biograph, April 11).—We are shown Indian life as it really exists to-day in the Western mountains in this realistic film, produced in the best Biograph style. The theme is also symbolical of the present attitude of the white race toward the red, or at least measurably so. The story, which just escapes being a tragedy instead of a romance is admirably constructed. It tells of an Indian tribe living in its mountain village, which the ubiquitous whites visit from curiosity or for religious conquest. One missionary chap drops a book and a young Indian maiden becomes curious to know more of the wonder knowledge it contains. A white man and his wife note her craving and her beauty and they adopt her, buying her from her stolid parents, and taking her to live in their fine house in the valley below. But their charity is only skin deep. When their son comes home, wins the girl's love, and basely deceives and casts her off for a white sweetheart, they are properly shocked, but show the poor victim only too plainly that there is an insuperable gulf that renders justice impossible. She goes back to her tribe and confesses to her deserted Indian lover, who comes down into the valley and nearly chokes the white scoundrel to death. The pleading of the maiden who has followed prevents actual murder. Then to make retribution more complete the white girl, who has learned all, repudiates the deceiver, even as he had cast off the Indian girl. The film is one of the best the Biograph players have sent us from the West.

Her Sister's Sin (Pathe, April 11).—The finished acting of this picture and the strong nature of the theme makes the film very appealing, although there is a fundamental defect in the plot which does not invite close scrutiny. A girl dies in her sister's arms, leaving a letter from her own dead lover, a victim of yellow fever in a far away port, who has written her on his deathbed that he cannot come home to marry her, and that he hopes she will be good to their little babe. The surviving sister goes to see the child, which is being nursed by a woman elsewhere, but she is followed and observed by a rival girl, whose love had been refused by the other's sweetheart. From this gossip attacks the surviving sister, her sweetheart repudiates her and the town people jeer her. There appears to be no reason why she should not have defended her character and proved her innocence by the letter to her dead sister, but she keeps silent and starts away, falling exhausted near the home of her rival, where the wedding is even then about to take place. Women run to help her, and the letter that clears her name is found in her bosom by the rival girl who bravely makes it public and resigns her place in the marriage parade to the rightful one. It would seem that a little ingenuity would have found a plausible reason to prevent the girl from defending herself with the letter until the dramatic moment arrived.

The Clay Baker (Selig, April 11).—The very fine and effective acting of old Peter in this picture gives the story a strong appeal and warrants the applause that the film freely receives. In other respects the plot, adapted from the play, is seen to be unnatural and overdrawn, smacking too strongly of the melodramatic stage, and revealing by comparison with the present day, better class of picture stories how far above the average stage drama the best pictures have developed as true mirrors of life. Old Peter Denig, the potter in a Pennsylvania town, is on the way to discover a secret for making unbreakable pottery. A manufacturing firm of the town offers him a job for five years if he will give them exclusive control of his discovery, and he spurns the miserable pittance, preferring to struggle on alone with his experiments. The manufacturers are two dreadful rascals. One of them blinds old Peter's youngest daughter with a bottle of acid, and tries to convict the other daughter of stealing by the old trick of hiding a bunch of money in her coat. But she escapes somehow, and leaves the town with her husband, the son of one of the manufacturers. Old Peter perseveres alone, and is on the eve of success when his last money is gone, and he can get no credit. He is about to shoot himself when an old sweetheart arrives, and another act of Providence intervenes in the financial failure of his enemies. Then he comes into his own. His invention makes him rich; his daughter and her husband return; his old enemy comes begging at his door, and his old sweetheart consents to be his wife.

Jones' Watch (Lubin, April 11).—This film tells a pretty good comedy story, but it has been done before almost too recently for repetition. Jones leaves his watch at home by mistake, and on the street is jostled by a drunken fellow. Immediately after this he discovers that his watch is gone, assumes that the drunkard has robbed him, lies in wait for the fellow, and with a revolver holds him up. The drunkard has a similar watch, and hands it over, thinking that he is being held up by a real footpad. Notifying the police they trace Jones home, where he has arrived and has just discovered his mistake. At this point the story is given an ending differing from its predecessor. Jones slips the drunkard's watch into the latter's coat pocket, unseen, and here the police find it, exonerating Jones and kicking his accuser into the street. The acting is quite good.

Hemlock Hoax, the Detective (Lubin, April 11).—This has also been done, in a way, with somewhat different trimmings. Two boys fix up a straw man in the woods and notify an amateur detective, who "sleuths" around for tracks and clues, and finally attacks a poor tramp, from whom he secures a piece of shirt before the tramp escapes. The police are then called, the supposed dead man examined (it is clearly a straw man all the time), and, the hoax being disclosed, the "detective" is beaten up and the boys spanked, an operation that should have been extended also to the producers.

Fisherman's Luck (Lubin, April 11).—This is the third "funny" picture on the one reel, and it is also of very light weight. It is a "mishap" picture, in which the fisherman, carrying a pole, runs into, falls into and is shoved into various kinds of troubles and messes, some of which bring a smile, while others bring only a sigh from the patient spectators. It is the opinion of this reviewer that this class of films is best employed in filling out reels, after the manner of the country editor who wrote: "These two lines that look so solemn, are put in here to fill the column."

The Girl in the Barracks (Vitagraph, April 18).—What appears to be faithful Russian atmosphere is given to this interesting film, and it is extremely well acted, especially by the girl, her father, her lover and the general. The girl is the daughter of a severe old peasant, who finds her spooning with her soldier lover and takes her home, locking her in her room and taking her shoes away from her to keep her in. But she has another pair of shoes under the bed and puts them on, climbing out of the window and running to the barracks to tell her troubles to her sweetheart. She finds him at-

(Continued on page 18.)

STEINER IS OUT

PATENTS COMPANY CANCELS LICENSE OF LARGEST NEW YORK EXCHANGE.

"Bill" Steiner's Imperial Film Exchanges of New York, Washington and Troy No Longer Licensed—He Declares He Resigned and Will Commence Manufacturing Independent Films Soon, but It Is Claimed That the Cancellation Was a Surprise to Him

The "big news" in the motion picture field is the cancellation of the Patents Company license of William Steiner's Imperial film exchanges in New York, Washington, and Troy. The action was determined on by the Patents Company and the Licensed manufacturers on Thursday and notices were sent out to that effect to manufacturers and to Mr. Steiner, reaching them the next day, April 15.

On his own part, Mr. Steiner acted promptly, notifying the Patents Company under date of April 15 that he "has this day withdrawn" as a Patents Company licensee. As a result of this action there is some argument as to which side "beat the other to it." The licensed people say smilingly that Mr. Steiner did not "withdraw until he had received the Patents Company notice of cancellation, or at least until he had been informed that it had been sent to him." On the other hand, Mr. Steiner and his friends allege that he quit first.

The offenses which are charged against Mr. Steiner's exchanges are said to be as follows: Failure to report all the theatres he serves; furnishing films to unlicensed houses or exchanges; shipping films out of the country and refusal to report where the same were to be found.

The Steiner exchange in New York is said to have served more houses than any other single exchange in this section, and the New York and Troy exchanges were also prosperous. There was therefore a great scramble among the other licensed exchanges doing business in the same territories to pick up the Steiner customers as soon as the cancellation was announced. Nearly all had been absorbed before Monday, the day set for the ending of the Steiner service, although it is conceded that Mr. Steiner will be able to hold a part of the inferior houses as independents.

Mr. Steiner announces that he will soon commence the manufacture of independent films.

In connection with the Steiner cancellation or withdrawal, Secretary Swanson, of the Independent Alliance, sends out a statement intimating that the move had been contemplated by Steiner for some time and that he, Swanson, had been all the past week in conference with Steiner in reference to the matter. He hints darkly that other surprises of the same nature are coming.

The truth appears to be somewhere between the claims made pro and con. William Steiner manufactured pictures after a fashion in the old days before the Edison litigation closed the field to all unlicensed companies but the Biograph. He has made money as a renter and has been ambitious to resume manufacturing. He has also appeared indifferent to some of the Patents Company rules, rather courting the axe, it would seem. It may be, therefore, that, although the cancellation came as an immediate surprise, it was not unexpected at some time in the future.

At the same time the announcement of the Steiner Imperial cancellation was sent out by the Patents Company notice was given that the Miles Brothers' Baltimore exchange license had been canceled, but as the New York exchange is still licensed this cancellation is not considered significant.

PROGRESS IN LOS ANGELES.

Manager Clune's Success—Scenes in Pictures Familiar to Los Angeles People.

Clune's high-class moving picture house at Fifth and Main streets, Los Angeles, Cal., is the popular picture place of that city, and it looks that the present seating capacity of 900 should be 9,000, writes THE MIRROR correspondent. Albert F. Guille is one of the singers now at this house. Commencing April 18 the pictures of Colonel Roosevelt in Africa will be given, and there was much advance interest taken in these pictures. Mr. Clune has a house in San Diego and is building one in Pasadena and will commence the erection of another large one in Los Angeles. His success in these undertakings has been wonderful, and the profits have more than recompensed for the enormous outlay expended.

Speaking of Biograph and other pictures, says the correspondent, it is quite common to sit in one of the Los Angeles houses and witness different comedies and subjects with scenic surroundings quite familiar to the onlooker. One can account for the familiarity due to the fact that the Biograph Company and several others are largely operating in the immediate vicinity. Climatic conditions there are not to be surpassed for this class of work, and as for scenery there is plenty of ocean, mountain and plain country to suit all requirements.

REVIEWS OF LICENSED FILMS.

(Continued from page 17.)

leading to his duties in the general's quarters. The officer returning at the moment, the girl is hustled into an adjoining room, and the lover with another soldier is ordered out on some mission, leaving the general alone. Meanwhile there has been a meeting of conspirators, at which the general has been condemned to die, one of their number being assigned to kill him. The fellow comes through a window into the general's room, and is in the act of shooting him when the girl runs in from her hiding place, seizes a revolver and stays the hand of the murderer. The one bit of overacting is done by the prisoner when he is dragged out by the soldiers. He struggles too much. The bashful explanations of the soldier and the girl win the general's pardon for the breach of discipline, and as a reward for saving his life he goes to the stern father and makes the old fellow give his grudging consent to the union of the two young people, this scene, as in fact all the others, being admirably managed. The film is decidedly a good one.

King Cotton (Edison, April 12).—This industrial subject is handled with excellent judgment and constitutes an interesting and instructive film. We see the cotton in the fields in its native condition, the cotton pickers at work, the baling and pressing and other operations preceding the shipment to the factory. Then we see different steps in the manufacture up to the completed cloth, contrasted with the old methods of carding, spinning and weaving. The film is a liberal education in cotton industry.

For Her Sister's Sake (Edison, April 13).—This comedy drama is an attractive little story told with considerable humor and some charm. A young woman has a young lover, who is evidently persona non grata with papa, as he comes sneaking in after the old gentleman is gone. Little sister, who has been reading a novel of man's perfidy and is filled with the notion that her mission is to save her sister, sees the lovers together and plots to circumvent them. They plan in the parlor to elope, but little sister calls papa over the telephone and succeeds in locking big sister in her room where she has gone to pack her "grip." Little sister then confronts the lover in the parlor and puts the key down his back. The object of this move is hardly discernible, and we are also put to some wonder to account for the frantic piling of furniture against the parlor door, which it could not have held. In the meantime papa arrives with policemen in his automobile, the girl escapes out of the window and down the side of the house, the lover goes out the parlor window, and, while the father and the policemen are having pretended trouble to get into the parlor, the lovers ride away in the automobile. Thus are little sister's excellent intentions foiled.

Vintage in Languedoc (Gaumont, April 12).—This is the third wine industry picture we have had in as many weeks, but it shows different scenes, and is therefore interesting. The film begins with picking the grapes and ends with the finished wine. The scenes are excellent and the photograph fine.

The Volcano of Chinyero (Gaumont, April 12).—These views of a smouldering volcano in the Canary Islands is something new and is valuable as a travel picture. We see a scientist taking observations among the piles of lava, and we are told by captions that it is Professor Ferret, an American. We are also shown the great crater of the volcano.

The Stubborn Lover (Gaumont, April 12).—This short comic is an amusing film of the French class, showing a dapper young lover who pursues his sweetheart to kiss her hand, although the irate mama drags the girl from one shop to another to escape the young chap, whom she detests. At last the mother becomes so violent that she is arrested as a maniac. In her distress at this turn she is glad to consent to the lover's suit for the daughter's hand in return for his testimony, which frees her from arrest. The droll acting of the principals makes the film go.

The Miniature (Pathe, April 13).—This subject, as a colored film d'art, is produced with distinguished French players appearing in the principal parts, but the very subdued manner of expression of the players and the vague nature of the plot contribute to make the story of less interest than we are accustomed to see in the best work of Pathe producers. The story is that of a certain duke who paints the miniature of a young lady of quality and falls in love with her. A rival steals the portrait and when it is discovered on his person a duel ensues, during which the duke picks it up and places it in his own pocket, and as a result it saves his life from the thrust of his adversary's sword. The young woman herself then arrives and the final scene, the duke getting the girl.

Ice Scooters (Pathe, April 13).—This film is a very interesting series of views of novel ice sports on Lake Ronkonkoma, Long Island. We see several designs of motor iceboats, one operating by power exerted through an air fan like an aeroplane and others propelled by some sort of revolving power exerted on the ice. Others are operated with sails, but do not appear to have the conventional iceboat construction. Some of the craft appear to attain very high speed and are capable of sliding across open water where the ice has been cut away.

Their Sea Voyage (Essanay, April 13).—This comedy story, a very good one, by the way, is modeled very closely after a well-known vaudeville sketch and also resembles a film issued some months ago by another manufacturer, which appears to have been suggested by the same sketch. The resulting lack of novelty may therefore partly account for the film's apparent failure to please to the full extent usually noted with Essanay comedy productions. However, the picture is not without its amusing qualities and numerous laughing moments. It is the story of two young married men who pretend to take a sea voyage for the health of one of them. Instead of sailing, they remain on shore and have a gay time, and do not learn that the ship on which they were supposed to have taken passage is lost with all on board. But the wives read of the lost ship and at once go into mourning, in the midst of which the two deceivers return home and a scene of violent explanations follows. The construction of the film story appears mechanical and stilted, and the two wives in their grief do not show sufficient sincerity. They also have a tendency to face front at times when it is not natural to do so.

The Lookout (Urban, April 13).—This is foreign melodrama with a touch of romance. The setting is fair and the scenery fine. A music instructor falls in love with his young lady pupil, but her father objects and he starts off to commit suicide. He is prevented by a party of bandits, who induce him to join their band. He is left in charge of the camp when the bandits sally forth to hold up a passing coach. The outlaws capture the passengers to hold for ransom and conduct them to their camp. Two of the captives are the girl and her father. The lover then puts up a fight to such good effect that the gang is dispersed or captured by the soldiers, and as a reward the father forgives the musician and consents to his union with his daughter.

Ramble Through the Isle of Sumatra (Urban, April 13).—This is a travel picture and a good one, showing native scenes of novel interest, ruins of old religious temples and other instructive views, all photographed with the usual Urban skill.

The Old Fiddler (Kalem, April 13).—Too much praise can scarcely be given to the Kalem producers and players for their excellent work in this picture story. It is a gem in its way, perfectly acted. If there can be such a thing as perfect acting. Every part is given its full value without a hint of overacting. The story is a pathetic one, telling of a lovable old man, whose joy is his fiddle. His son marries, and the young wife, after entering upon the humdrum life of a poor working family, becomes impatient with the old man. His fiddling annoys her, and she lets him know it without betraying her dislike to her husband. The kindly old man, feeling himself in the way, wanders out into the world early one morning, leaving a note behind him, telling his son not to worry as he can make his living with his fiddle. When the son learns the truth he starts in pursuit. The old man, pathetic in his helplessness, is having indifferent success, a few pennies here and rebuffs there, when the son comes upon him seated by the roadside fiddling to amuse himself. He takes him home, where the wife, ashamed and repentent, gives them both a sincere welcome. One is at some loss to say which is the better, the story or the acting. Both are of the highest quality. The photography alone is of color, which is not a common thing to say of Kalem films.

The Kid (Biograph, April 14).—This picture is beautifully photographed and there is the making of a good comedy in the story, but somehow, unlike the usual Biograph humor, it does not take hold as effectually as we would like. There is an absence of spontaneity and a failure to reach good climaxes in some of the best situations. A young widower has a little son who is playing cowboy. He comes to a windmill where a pretty young woman has climbed to the top to view the landscape. The boy removes the ladder, making her prisoner, and then marches home triumphant to tell his father. The father goes back with him and restores the ladder, thus making the acquaintance of the girl. He is now badly smitten and forces his boy to go walking with him again in the same direction, hoping to meet the girl. Sure enough, she is there, and this time both she and the father ascend the ladder. The mischievous boy now pulls the ladder down again, making both of the grown-ups prisoners, but strangely enough this important scene is omitted and we are required to assume the fact merely from seeing the ladder on the ground. We are also left to guess how the boy got the heavy ladder back into place so that papa and the girl could get down to earth. However, it all results in a new mamma for the boy, as we see in a rather clever final scene. There is another feature of the acting requiring comment. The players use pantomimic gestures more freely than is customary in Biograph work, which is usually strongly natural.

Dorothy and the Scarecrow in Oz (Selig, April 14).—This is a continuation of The Wizard of Oz film story, with the same characters in different scenes, and should prove even more attractive than the first reel to the young folks, now that they have become better acquainted with the lion and the dog and the cat and the other animals. The Scarecrow is king, but he is deposed by a revolution of the female army, and the queer band composed of Dorothy and her friends wander forth into a studio wilderness. They eat too much of the poppy plant and all fall asleep, the lion being unable to awake until they carry him to a toadstool field, where he is revived. Then the Scarecrow is restored to his kingdom and Dorothy flies back to her home in Kansas, where she is received in Eye style. The pictures tell the story as clearly as possible for this class of work, and the elaborate settings and large company give the production interest for grown-ups as well as children. It may be noticed, however, in passing, that the large number of people employed and the numerous set pieces used in various scenes has a tendency to make the limited space permitted in a camera field to appear overcrowded and sometimes confusing.

Western Justice (Lubin, April 14).—The Lubin producers have given us a good Western story in this film—one that holds the attention to the end. Moreover, the acting is intelligently natural and the scenic surroundings appropriate. An Indian woman is protected from the abuse of a Mexican by the interference of a miner, and later, when this miner is on his way out of the country, the Mexican murders and robs him. The miner had previously parted company from his partner, the two men dividing their gold, the cause of the parting being the love they both bore for a young white woman whose choice had fallen on the other miner. The murder is observed by the Indian woman, who notifies her husband. He trails the Mexican and wounds him, but does not effect his capture. White men, summoned by the Indian woman, now join the chase and locate the fugitive in a deserted hut, where he has concealed himself so well in the loft that he is not discovered until blood

BIOGRAPH FILMS

Trade Mark Trade Mark

Released April 18, 1910

THOU SHALT NOT

A Lesson in Self-Sacrifice for Our Children's Sake.

Never in the history of motion pictures has there been depicted as powerful a lesson as in this Biograph production. It is bound to do a world of good for humanity by portraying in a most convincing manner a subject that has for some time past been brought to public notice by column after column in the newspapers—to wit, Tuberculosis, or "White Plague," as it is sometimes called. Edgar Thurston is afflicted with the dread disease and his physician persuades him to break off an engagement to marry a young girl, but she, impulsive-hearted, refuses to do so, reasoning that the doctor may be in error. The doctor, however, resorts to a plan whereby the character of Edgar is apparently blackened and thus induces in the girl moral repulsion. It is a subject that is bound to attract widespread attention, from the fact that it is a powerful argument on the principles of the medical profession, the Health Board of every community and the worthy Tuberculosis Committee. Aside from this it tells a decidedly interesting story, with photographic quality and scenic beauty never before excelled.—Approximate length, 987 feet.

Released April 18, 1910

THE TENDERFOOT'S TRIUMPH

He Brings the Blush of Shame to the Faces of the Thoroughbreds

It was in the surprise that the hero of this Biograph comedy won out. A reward of $500 is posted by the United States Marshal for the apprehension of the leader of a gang of horse thieves, and to make the affair more attractive the daughter of the Marshal, who is beloved by all the boys, promises to give her heart and hand to the captor of the outlaw. A young minister just arriving from the East experiences a desire to enter the contest, and as he is a handsome young chap his determination meets the girl's approval. Well, the boys fail woefully in their operations, while the young Easterner, unarmed and alone, takes the outlaws by surprise and leads them into camp, where he claims and receives the reward.—Approximate length, 969 feet.

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upon the round forms on the white cuff of one of the white men. This white cuff receives some quality, completing the environment, and it also appears that unnatural chances are at times taken by the operators who fail to guard themselves with necessary precaution from the possible den of the fugitives. These, however, are not scenes that seriously affect the interest of the picture.

Branding the Thief (Melies, April 14).—This is a conventional cowboy picture enacted on a real ranch in Texas, and there is plenty of action of the lively sort that appears to be created by certain motion picture companies. The setting is fair, although less wild gesticulating, and greater care in making the action clear would have improved it. The story starts with the usual insult to the girl by a Mexican cowboy, who is properly punished for his deed, and then, in revenge, helps to steal the cattle of the girl's father and take them to the ranch of the father of the girl's lover. The two fathers have been enemies, and the one who has lost the cattle is quick to believe that the other father has been a party to the theft. However, it is all cleared up in the end, and the Mexican is caught and branded for his crime, although the only evidence we have of this punishment is the title of the story, the usual scene being omitted in deference to the tender hearts of the censors.

The Mask Maker (Pathe, April 15).—There is a very strong plot in this picture story and it is acted by well-known Parisian players with excellent expression, except at the conclusion, when the mask maker appears to fall short of a full realization of the situation. He is deeply in love with his wife, is this mask maker, and has secretly made masks of her face which he has concealed in a chest. One day, however, in a spirit of perverse frivolity, he insists on kissing the young woman assistant. His wife detects him in the act and a quarrel ensues in which he throws her to the floor, after which, although he is repentant and distressed, she sickens and dies. At this juncture a carnival party enters his shop to obtain masks. These being no one present to wait on them they help themselves, opening the chest and each one taking a mask of the dead wife. Later when they return made up as ghosts the effect on the poor fellow's mind may be imagined. It results in his death in a manner that is not at all dramatically strong as it should be.

Johnny's Picture of the Polar Regions (Pathe, April 15).—This is a trick picture showing drawings, supposed to be made by a boy, illustrating a fanciful trip to the North Pole. Dogs and bears are both represented in crude drawings as reaching the pole after a variety of experiences, including a journey through a subway. There is some novel interest in the subject.

Her First Appearance (Edison, April 15).—This subject, adapted from one of Richard Harding Davis' novels, comes nearer to realizing a really effective film story than the previous adaptation from the same author. It is, in truth, a decidedly strong and well constructed story, and the Edison players and producers have given it with intelligent feeling and careful expression. The story as told by the film commences with a scene in which the actress, Marguerite Carruthers becomes engaged to the actress, despite the efforts of Van Bibber to dissuade him. The wife goes wrong and elopes, taking the child with her. The deserted husband becomes a misanthrope, vowing never to recognize wife or child again. But the wife dies, after she has been deserted by her companion, and the child, falling into the hands of theatrical people, is put on the stage as a child actress, being the little one's first appearance. Van Bibber sees her and, learning who she is, takes her to her father, where he finally succeeds in breaking through the latter's feeling of revenge and the child is taken to her father's arms. In some scenes the appearance of the players' faces is hardly satisfactory. Is this due to too strong make-up? If so, it should be corrected.

The Call of the Heart (Vitagraph, April 15).—The Vitagraph Company has been giving us recently a number of simply effective heart pictures, distinguished for their truthful acting and clearly convincing stories. This one is another along the same line and it is strongly appealing. It tells of a wrought old man, who hates himself and all the world. He has no kind word for any one and he is grossly insulted when he is asked to give from his riches to charity. A clergyman whom he repulses denounces him, quoting from the Bible. The old man is deeply impressed and has a dream in which the quotation is repeated on the wall, written by a spirit hand. He awakes from the dream just as a poor little orphan girl is ushered in. This little girl's mother, as we have previously seen, has just died in poverty, having sent the child out into the world with an appealing note pinned to her shawl. The child has had the luck to make her first call at the grouch's door. The effect of all is to change the old man's nature. He soon loves the little one and takes her to his heart—not too promptly, but with convincing deliberation and feeling. It would appear, however, that the film should have told us something more of the dead mother. As it is, the happiness of the child seems unnatural and heartless.

The Forager (Kalem, April 15).—This film story has excellent point and decidedly pleasing interest. It is also admirably acted by the Kalem Southern Stock, and the scenic atmosphere and costumes are refreshingly true to the period of which the story treats—the Civil War. The story tells of the ladies of a Southern family, being alone on their plantation, saving their food supply of freshly cured hams from the Union foragers by burying them in the ground and sprinkling flour around, with an empty can marked "Paris Green" close by. The foragers come and find the hams, but are prevented from taking them by fear of poison. However, the captain is suspicious and returns, discovering the deception. He then offers to say nothing and desert if the young Southern miss will give him a kiss, which she does with becoming dislike. After the war the two meet and the Northern officer falls desperately in love with the girl, finally winning her love in return when he makes a bluff to pack up and leave the house party where he is being entertained. The story appeals strongly, winning laughter and applause, and it is so well done that it seems a pity to find fault with it. Yet the fault, while not one that will be generally noticed, is a fundamental one. The Union officer is made out to be a brute of despicable character by his demand of a kiss from the defenseless little rebel. It is conceivable that she would have submitted to his ungallant demand in order to gain her point, but the spirit of those times was such that it is not possible that a high-strung Southern girl would ever after have forgiven the insult, and she would have been correct in her determination not to forgive, for the Union officer's true character stood revealed in their first encounter. Some less insulting offense than the exacted kiss, discreetly given though it was, should have been substituted in the story to make the after events probable.

The Mistaken Bandit (Essanay, April 16).—There is some novelty of plot in this Western film which is, on the whole, well acted and of considerable interest. Bandits notice a stage coach with a strong box indicating money by the driver's side. One of the bandits follows and observes that the box is left at an isolated express station, the reason being that the company has heard of the bandits and seeks thus to outwit them. The express agent has a sick wife, and is obliged to go for a doctor, leaving his daughter in charge, with instructions to guard the box. An innocent cowboy now arrives and the girl thinks he is a bandit. She holds him up, disarms him and makes him prisoner. By this time the real bandits arrive, and the girl, learning her mistake, arms the cowboy, who is thus able to hold off the robbers until the agent returns with the doctor, when the gang is captured.

The Bad Man and the Preacher (Essanay, April 16).—This is a Western comedy of strong laughing interest. The bad man and his pals try to get the new preacher to drink, and on his refusal they determine to break up his services, counting on the meekness of the parson to offer no resistance. But at the meeting the parson shows fight, and he and the bad man have it out rough and tumble, until the man of the cloth gets in the proper wallop, which ends the battle. Then the bad man turns good and another sinner has been saved.

The Merry Widow Takes Another Partner (Vitagraph, April 16).—It would appear that the Vitagraph producers exhausted the limited possibilities of this subject in the film called Courting the Merry Widow, issued a few weeks ago. The same principal characters are introduced, with one or two exceptions, and the two men overact the comedy parts in the same way that was noted in the review of the previous film. The lady, who was left happily married in the first film, has again become a widow, and her two ardent admirers try to beat each other to her. They train for a fist fight, and have various mishaps and adventures in pursuing their contest for her hand, only to have her at the finish marry a third man, as she had done before. Although there are a number of laughs in the film it is not up to the high standard of work that the Vitagraph

Edison Feature Film for Next Week

GALLEGHER

Richard Harding Davis' great newspaper story dramatized by the author. The pantomime portrayed of the cleverness of the newspaper "Kid" who got on the trail of a murderer, wormed his way into a prize fight and out again after the criminal's arrest, stole a cab and won a "scoop" for his paper will excite the admiration of young and old. An exciting and absorbing film.

No. 6621. Code, Viottolina. App. length, 985 feet. To be released April 26th.

OTHER EDISON FILMS:

DROWSY DICK, OFFICER NO. 73. Farce-comedy. No. 6622. Code, Vioulte. App. length, 200 feet. To be released April 29th.

A YORKSHIRE SCHOOL. An adaptation of a portion of "Nicholas Nickleby," by Charles Dickens. No. 6623. Code, Viperatore. App. length, 800 feet. To be released April 29th.

THE CIGARETTE MAKER OF SEVILLE, with Mlle. Pilar Morin in the role of "Carmen." No. 6624. Code, Viperelle. App. length, 995 feet. To be released May 3rd.

THE SENATOR AND THE SUFFRAGETTES. A comedy written by E. W. Townsend. No. 6625. Code, Viperes. App. length, 635 feet. To be released May 6th.

LOVE AND MARRIAGE IN POSTERLAND. Fantastic comedy. No. 6626. Code, Viperetta. App. length, 365 feet. To be released May 6th.

TO BE RELEASED MAY 13

CARMINELLA. A dramatic story of New York's East Side, by E. W. Townsend.

Order Display Posters of these Films from your Exchange, or the A.B.C. Company, Cleveland, Ohio

EDISON MANUFACTURING CO.

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90 Wabash Ave., Chicago

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CLEVELAND—Lake Shore Film & Supply Co., 314 Superior Avenue, N. E.
KANSAS CITY—Yale Film Exchange Co., 522 Main Street.
NEW YORK—P. L. Waters, 41 East 21st Street.
PHILADELPHIA—Chas. J. Calehuff, 4th and Green Streets.
SAN FRANCISCO—Geo. Brock, 70 Turk Street.

FILM D'ART

Here's a moneymaker that will bring you in as much as the ROOSEVELT pictures

CLEOPATRA

(Length, approx., 1000 ft.)
Beautifully hand colored.

Release date Wednesday, May 11th

This is a Real Hit and one that will liven up your business.

The story of Egypt's most beautiful and cruel queen adapted from Shakespeare's "Antony and Cleopatra."

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ESSANAY FILMS

The Essanay's Western Feature This Week

Release of Saturday, April 23

"The Cowboy's Sweetheart"

(Length, approx. 1,000 feet.)—A rattling good cowboy story. Just bulging with human interest, with real, live Essanay photography. Don't miss it.

Next week's Wednesday release is a HUMMER!

Release of Wednesday, April 27

"Flat for Rent"

(Length, approx. 475 feet.)—Apropos of the joyful springtime, this little farce, so honestly human, so true to life, will set them cackling to your heart's content. It's released with

"The Latest in Garters"

(Length, approx. 525 feet.)—And say! This film of a peach! It's good for a real scream in every foot. Don't linger—book it now.

ONE MILLION PEOPLE

Laugh at Essanay comedies every Wednesday. We are the original Promoters of Joy, Unlimited, distributors of tickling, teasing, pleasing fun. Everybody likes us. Therefore, Mr. Exhibitor, it isn't safe to have less than one full reel of Essanay comedy on your program each week. Write for our GUIDE and keep in touch with The Indian Head.

Trade Mark

ESSANAY FILM MFG. CO.

435 North Clark Street,
CHICAGO, ILL.

has been teaching us to expect from its able company of players.

Mephisto at a Masquerade (Gaumont, April 16).—There is considerable amusement of a certain sort in this comedy film, which is based on the consternation that is caused by a gentleman who has assumed the costume of the devil, in which to attend a masquerade ball. He starts through the streets for the ball without hiding his costume, and the simple-minded folk are terror stricken. When he enters the house where the festivities are in progress it is by way of the chimney, which proves equally terrorizing to the other guests.

Touring the Canary Islands (Gaumont, April 16).—Beautiful scenery, both seashore and rural, and also views of the harbor and city of Las Palmas, are shown in this interesting travel picture.

The Pillagers (Pathe, April 16).—This is a thrilling picture of Arabian outlaws and their attack on a desert caravan. The costumes and exotic backgrounds give the picture an appearance of reality, although the ease with which the captives escape cannot be credited except as the scene of melodrama. A dog unties the bonds that hold the young daughter of the captive merchant, who then secures the loaded asses constituting his caravan, and while the bandits sleep succeeds in escaping, piloted by the dog. The events might be a cowboy and Indian encounter except for the characters. The outlaws pursue, but they only succeed in running into the soldiers, who make short work of them.

The Bully (Pathe, April 16).—This is a rather interesting seashore story of a quarrel between two men that starts between children and is ended when the little ones become friends. The keeper of the bathhouses has a little girl whom he leaves playing in the sand. A boy and girl are playing nearby and the boy throws sand into the eyes of the keeper's little girl, almost blinding her, which starts the argument. The men stop just short of blows, but later the boy and his sister become marooned on a rock by the rising tide and the father appeals to the keeper to rescue them. He consents and brings the children in, after which all concerned become fast friends and the children celebrate with a party on the sand, the keeper's little daughter having recovered from the injury to her eyes. The picture ought to please our friends who are crying for "kid" pictures of wholesome character.

Reviews of Independent Films

The Rosary (Imp., April 11).—It is the candid opinion of this reviewer that the Imp people got into deep water over their heads in this picture. There is an evident attempt to tell some subtle story of artistic life, but for the most part the construction and action are meaningless and confusing. Out of it, however, we gather that two young artists are in love with the daughter of an old artist. The old fellow is painting a picture of a nun, for which the daughter is posing. He is stricken with palsy, and both young artists want to finish the painting. One of them does the job to a finish in fact three or four finishes, the paintings becoming so numerous that one quite loses track of them. But this repetition of the painting saves his bacon after all. His rival slashes one painting, steals another, and passes it off as his own, and is put to rout by a third, which is apparently produced to prove that the real painter can paint. To the victor belongs the spoils, and, of course, the victorious painter gets the girl, but as he has had a queer way of showing his love all along, it can't be said that he deserves much sympathy. There is one thing for which thanks are due the Imp. director, for he placed his artists facing the model as they paint. It has been the practice with some directors to place the models behind the artists, or to one side, so that all could stare or squint at the camera at the same time.

Rivalry in the Oil Fields (Bison, April 12).—Real oil fields furnish the background for this melodrama, which has little else to recommend it. The story is one of the improbable kind, with a crooked lawyer who changes the deeds so that the hero loses his oil property just as he has struck it rich. The rich strike, however, must be taken on trust, as the well shows no indications of a spouter. The fellow who hires the lawyer to do the crooked work with the deeds, is of course the rejected suitor of the hero's sweetheart, but he also has another girl whom he spurns and scorns, and who was hiding around a corner about three feet away, when the dastardly plot was concocted in the public street where melodramatic picture plotters so often meet to hatch their deviltry. Later, this spurned lady steals the genuine deed from the lawyer's coat-tail pocket, which is the last place in his clothes he would have put it. She gives the deed to the other girl, and she in turn hands it to her sweetheart when justice prevails, and the scoundrels get their deserts. Bison pictures would be vastly improved by a better line of stories.

Washed Ashore (Lux, April 13).—This is melodrama of the French kind, pictured amid beautiful seashore surroundings. A girl left by her father, a sea captain, with a poor family, is shamefully abused and escapes. Afterward the father is washed ashore from a wreck, being aided by his own daughter, who is now living with a kind family. The story ends with the discomfiture of the faithless couple who had abused the child.

The Attack Upon the Train (Lux, April 13).—This is an American cowboy picture, and how it got to the Lux Company is a mystery. It represents the hold-up of a train by Western highwaymen, with the hold-up scene left out. There appears to be no coherent story in the film and no interest excepting the fast riding.

At Double Cross Ranch (Nestor, April 13).—This is more Western cowboy action pictured in scenes that belie the story. But the acting is not bad, and the story has humorous qualities. An Eastern man goes West with his mother to win a Western wife, in response to the offer of his uncle to give him $50,000 if he would marry the girl. But the girl has other ideas, and she and her lover plan to have fun with the Eastern visitors. There is a fixed up Indian raid that frightens the wits out of the visitors, and this is followed by a "lesson" in riding broncos that cures the applicant of all ides of a Western life.

The Ace of Hearts (Imp., April 14).—Almost entirely lacking in reasonable motive this film does not reach the standard that the Imp. producers have set for themselves in certain other productions. Three young men who took quite prosperous ascent for the lack of tobacco for their pipes, agree that the one who draws the ace of hearts shall insure his life, and in two years commit suicide for the benefit of the others, if no one of the three has in the meantime struck it rich. The premium that the loser must have paid for the policy would have bought the tobacco. In two years one man has sold a gold mine, been injured in a collision, and lost his memory. The one who had drawn the ace of hearts is ignorant of all this, and is about to kill himself when the injured man sees an ace of hearts, recovers his memory, and all hands rush to prevent the suicide just in time.

Red Wing's Constancy (Bison, April 15).—This is another Red Wing story, and it is rather good, though gory. A half-breed insults an Indian woman, wife of a squaw man, and the husband pursues him. They fight with knives, and the half-breed kills his man. The squaw appeals to the whites to catch the murderer, but they fail, and she goes out herself on the trail. She finds the half-breed, cajoles him into fancied security, and then kills him. It is not an uplifting subject, but it is fairly well done and carries interest.

SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

Here is a superb "*MIX*" of Comedy, Shivers and Screams.

A Gentle Concoction of Comedy in the Sunny South

Entitled

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GET IT, and Get it Quick
Good things never last long

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More than all others combined.

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"THE ANGELUS"

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The Poster is fine enough to hang in the parlor.
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PATHE FILM SELECTION.

A New Departure by Pathe Freres in Selecting American Releases.

Callers at the Pathe office last Wednesday were surprised to find it hard to gain an audience with any heads of departments. The fact is this firm has instituted a new practice by which they run all the sample films received from their Paris factory each Wednesday in the presence of the head of each department. Each film is critically discussed from all points, with the consequence that only the cream is accepted for this country.

It is not generally known that Pathe Freres produce 8,000 to 9,000 feet of film a week in Europe, and as they only require about one-third of this for their American releases careful selection easily secures a very fine line of subjects. Last Wednesday there were ten people present at this inspection, every one of whose opinions was valued.

This is a new departure and one that might well have been adopted before. A number of films that might formerly have been released were on the occasion referred to rejected, so THE MIRROR is informed, by one of the officials present. When the strictly American productions are included in the regular releases it will leave only two reels per week to be selected from the foreign samples, which will insure still higher average of quality, as only the cream will be released.

PATHE'S AMERICAN FILMS.

First One to Be Issued in May—Studio Now Being Erected.

Vice-President Berst, of the Pathe Company, has his hands full directing the erection of the new American studio and in the meantime engaging the necessary staff for the making of American productions.

Since the arrival in this country of his producer, Mr. Gasnier, he and Mr. Berst have been busy with the necessary preparations, and it is expected that Pathe Freres will turn out their first American production about the middle of May or sooner. This of course will not be a studio picture, as it will take some months to complete the studio, which will be in the usual Pathe style, and will, it is said, be far ahead of any studio yet in operation in this country.

As an instance of the interest taken in this new departure of Pathe Freres it may be stated that it has taken one clerk's time for the past two weeks to answer telegrams and letters received from exhibitors inquiring as to the date of release of the first Pathe production.

SALES COMPANY SQUABBLE.

Insurgent Independents Holding Out Against Imp-Bison Deal—Coming Convention.

The breach over the new Sales Company between the two new independent factions, the Imp-Bison interests with Thanhouser and the Great Northern on one side and the other independent manufacturers and importers on the other side, does not appear to be healing to any extent, and the forthcoming convention of the alliance in Chicago May 6 is therefore being looked forward to with considerable interest. The "insurgents," as the anti-Sales Company interests have been dubbed, are firmly declaring that they will not give in to the demands of the Imp-Bison people that all independent productions shall be marketed through the Sales Company at a profit of one cent per foot to that company. The insurgents have been in conference the past week and are reported to have pledged each other to remain firm. They claim to have the backing of important exchanges who declare that they will never do business with the Sales Company nor with any film makers who recognize the Sales Company.

Possibly some compromise may be effected before the alliance convention. It is understood that the insurgent manufacturers would agree to the Sales Company plan if they could get in on the ground floor as partners in the company. On the other hand, the insurgent exchanges who are not manufacturers are opposed to the entire Sales Company idea.

But the Sales Company scouts the possibility of any compromise. Officials of that organization declare that their plan is in the interest of independent solidarity and that their films being admittedly the best of the independent production they can if necessary get along very well without the other independent output, whereas the insurgents will not be able to stand alone.

"If necessary," said a Sales Company official, "we will establish enough other American film plants to supply all the subjects the independent market can absorb."

JOHN LUTHER LONG WITH EDISON.

Edison Company Enlists Another Distinguished Author in Picture Writing.

The Edison Company, pursuing its policy of engaging noted authors to write its scenarios, rather than depend upon the work of unskilled amateurs, has enlisted the services of John Luther Long, a prolific writer, whose best known work is Madame Butterfly. Mr. Long's first scenario, work upon which is in progress now is entitled Baby Grand.

Carolyn Wells has written another scenario for Edison films which will be released May 1. It is a comedy drama entitled History Repeats Itself.

Carmencita, another Townsend drama, the scenes of which are laid in the lower East Side of New York city, will be announced for release in the near future.

The Edison film adaptation of the Richard Harding Davis novel, Gallagher, is said to be thrillingly interesting, telling a story of how a newsboy turns detective and traces down a murder mystery.

Drowsy Dick, Officer No. 73, is the title of an Edison release for April 29. It has trick effects that are said to be original and along new lines.

COMING KALEM RELEASES.

Coming Kalem releases appear to be of special interest. Fighting the Iroquois in Canada, to be released April 20, should be of historical value. The Bravest Girl in the South, April 22, is said to be a thrilling story produced by the excellent Southern stock. The Sacred Turquois of the Sun, April 27, is promised to be a classic among Indian films. Love Romance of the Girl Spy, April 29, is another "Girl Spy" film, and is said to be as good, if not better, than its predecessors, which have proved popular. Chief Blackfoot's Vindication, May 4, is an Indian picture of promise, and The Alcrette Hunter, May 6, is a Southern story pictured in the beautiful everglades of Florida.

THE VITAGRAPH GIRL.

Miss Turner Is Given a Reception in a Picture Theatre—Other Notes.

Florence Turner, who has become so well known in Vitagraph pictures as "the Vitagraph girl," was accorded a reception at Saratoga Park motion picture theatre, Brooklyn, Saturday night, April 9. A song dedicated to her and a programme of Vitagraph films in which she appears were features of the evening, followed by her introduction to the audience, and a neat little speech, in which she acknowledged the honor conferred. A bouquet of flowers was presented to her.

One of the Finest is a coming Vitagraph release that should prove wonderfully popular. It is a police story, said to be of strong interest.

Mario's Swan Song is another coming Vitagraph picture, of which great things are predicted. It is said to be extremely pathetic in character.

INDEPENDENTS IN SPOKANE.

THE MIRROR correspondent in Spokane writes that the Independents are making some headway in that section of the country, which has been almost exclusively Licensed field. A number of Spokane house managers have been flirting with the Independent, and there are threats of future trouble.

SPECIAL ROOSEVELT EXHIBITION.

Manager William Gane, of the Manhattan, New York, gave a special exhibition of the Roosevelt films Monday morning for newspaper men and managers, sending out neatly printed invitations. Manager Gane is among the few picture house managers who understand the full value of publicity in the amusement business.

BIOGRAPH PLAYERS RETURN.

The Biograph stock players arrived in New York Saturday, having ended their California film making operations the previous Tuesday. There are a number of Western films yet to be released. The members of the company were all well, and report having had delightful and varied experiences.

MELIES RELEASES.

Following The First Born, which will be released April 21 by the Melies Manufacturing Company, comes The Hat of the Church, to be released April 28. This last is a story of Old Mexico, said to be of unusual interest.

THE BIG SELIG PLANTS.

Extensive Studios in Chicago, Los Angeles and New Orleans—At Grand Canon.

The extensive scope of Selig operations in motion picture manufacture is well told in the following statement furnished to the press by a representative of the Selig Polyscope Company:

"The Selig Polyscope Company of Chicago, has already at work studios in the cities of Chicago, New Orleans, and Los Angeles. Attached to one of these studios are acres of ground prepared for every imaginable kind of exterior work, from a railway smashup to a wild animal hunt, and the animals to hunt with.

"The Selig plant at Chicago has the largest collection of wild animals of any picture plant in the world. This plant was built in 1907. At the present writing new factories are going up that will double the size and capacity of the original plant. In 1909 extensive shops for the building of the Selig Polyscope machine were erected, and that same Summer a large cement lake and landscape architecture were added.

"At Los Angeles the plant there covers 620 acres, with that noble mountain range, the lofty Sierras, as a background. In this inclosure there are alligators, ostriches, as well as specimens of every known wild animal indigenous to Western America.

"In all these plants there are enough trained horses to equip a fair sized body of cavalry, together with cowboys, real ones (not the show kind), led by a prize winner at lasso throwing. In scenes representing wild life of the American prairies, no other picture firm attempts to compete with the Selig Company.

"All this and the end is not yet in sight. Mr. Selig, the restless leader in these enterprises, is reaching out for more. There are whispers of a moving picture invasion of the Grand Cañon of the Colorado. There is nothing in the Alps to transcend the sublimating of the Gorge. Any place where the air is clear and the scenery grand is a motion picture home with this Polyscope leader.

"His yearly journeys to Europe are for the purpose of keeping his eye on the progress of moving photography in that quarter of the globe. The clarity of Italian atmosphere can be easily duplicated in his California inclosures. There is not a peak in the Austrian, French or Italian Alps more beautiful for photographic purposes than California's Mount Shasta. Selig has photographed every side of it and is now camped at its base.

"Now for the material used in the production of moving photographs. The Polyscope salesroom on Randolph Street, Chicago, contains the largest line of imported and domestic lenses handled by any one dealer in the world. Every bit of material, every part of the machinery, even to the manufacture of electricity—if I may use that term—is made at the Selig factories.

"The dressing-rooms for the stock players at the new Chicago studio will equal those of any theatre in the United States. Twelve well-appointed rooms, in addition to two star rooms, fitted with private bath and lavatory, and to further emphasize his theatrical learning—for Selig was practically reared in a theatre—there is a green-room that would delight the heart of any old-time player, a place for the waiting artists to lounge and where friends may be entertained."

FILM MAKER FOR CANADA.

Toronto Picture Man Will Commence Manufacturing—Sunday Question in Canada

(Special to The Mirror.)

TORONTO, CANADA, April 16.—John Griffin, the pioneer of the moving picture business in Canada, is going into the manufacture of films on a large scale. "We shall have our own dramatic company to play in our own studio, supplying the comedies and dramas necessary for moving picture entertainments," he told THE MIRROR. This will make the first film manufacturing plant in the Dominion. An attempt at such an innovation was made some months ago, but skilled workmen capable of turning out clear-cut pictures were at that time found impossible to secure.

An agitation is on among the Ontario moving picture men for the privilege of keeping open Sunday. Sunday laws in this province, however, prohibit amusements of any kind, even a ball game, and apparently there is a solid and immovable body of public sentiment behind the prohibition. So the moving picture men are quite unlikely to gain their point. Their Quebec brethern, falling under another set of laws, have the seventh day as their biggest money-maker.

"KIDDIES" AND THE UPLIFT.

To the Editor of The Dramatic Mirror:

SIR.—I wish to second "E. A. B.'s" plea for "kid pictures," and also to plead for all pictures for the uplift of humanity. What a great field for either good or bad influence is the motion picture industry. Ever since my first view of a motion picture the idea has been planted in my heart: What a grand opportunity to do good, as well as to please. Of course we must not expect too much. The public (all of it) must be catered to, but why not try to please all, instead of catering wholly to those who demand blood and thunder? Why not please the "kiddies" and more refined natures as well as those who demand sensationalism? Then indeed will all prejudice be removed.

I believe if the motion picture people will make an effort in the right direction they will be the means of uplifting the stage in every way. This may seem ludicrous to some, but the world is the audience and the power of the motion picture is incomprehensible. It can be used for good as well as amusement, and the profits will not dwindle, for everybody is interested. I have never had a subject interest me so much as this one of motion pictures. I see so many possibilities in it. Why is the public so slow to awaken to the fact? A. L. D.

CHICAGO, ILL., April 2, 1910.

MARTHA SPIER WITH ESSANAY.

Talented German Actress Who Scored in New German Theatre New York Now in Pictures.

It was recently announced that the Essanay Company was organising a very strong and capable stock company, but until now all names have been withheld. It is interesting to learn that Miss Martha Spier, a talented young German actress who last season acquired considerable repute at the New German Theatre in New York, has contracted with the Essanay Company for the Summer months to play leading parts in Essanay productions.

Although Miss Spier has been in America but a short time, she has scored successes in leading roles, playing to select German audiences at the New German Theatre in New York. Here she attracted the attention of certain New York theatre managers and received much flattering comment for her interpretation of Hannele. Miss Spier's work in stock at the New German Theatre was highly complimented by the German newspaper dramatic critics. She won many staunch friends and admirers during her brief season in New York, and declares she was offered a season with the German Theatre company, which she refused, preferring to give the silent drama a thorough try-out.

In Germany Miss Spier is acknowledged a very clever comedienne, and for several years essayed leading roles at the Hoftheater, Meiningen, one of the foremost of the German theatres, interpreting the new drama. The Meiningen institution, it will be remembered, is a sister theatre to the Hoftheater of Berlin. With her own company Miss Spier has made extensive tours of Germany, Holland and Belgium, playing the leading theatres in the principal cities, winning much praise from the German newspaper critics. Miss Spier is proud of a medal conferring upon her the distinction of first in comedy in a contest at Meiningen, awarded by the nobility of the city, who support the artistic Hoftheater.

Miss Spier had intended to pose for the Essanay Company only until she had overcome the few slight imperfections of her English, the only barrier at present between her and the English-speaking plays. However, since she has seen the work in motion pictures she declares she may like to stay longer. She finds the work fascinating and much to her taste and talents.

Miss Spier was at first not much impressed or enthusiastic about motion picture work until she had viewed the making of pictures, the practical work, in the Essanay studio.

"It is wonderful," she said, "how much more there is to it than one has thought before seeing the actual work. Of course I have realized the art of pantomime is tremendously hard to acquire, but there is something more in this than mere pantomime. I cannot fully express my eagerness to study this delightful new art and am sure I shall enjoy it."

Miss Spier is slightly below the normal in height, but does not appear to be so. She has a winsome face and exceedingly beautiful and expressive eyes. Her personality is charming. Her individuality and character are in her every gesture. She has been an earnest student of drama and comedy with more than average results. She is altogether a charming actress.

The Essanay Company is to be congratulated in the acquisition of this talented young lady, and the film world will undoubtedly await with interest her first appearance under the Indian head.

SELIG SPECIAL TRAIN.

Great Picture Outfit Starts West—The Angelus a Coming Subject—Other Notes.

The Angelus, to be released by Selig, promises to be one of the best of the season. The story is said to be clear and concise, holding all attention until the final tolling of the convent bells that tends to mould peace and happiness to the estranged brothers.

The Selig special train recently left the La Salle Street Station, Chicago, for the great Southwest, carrying, it is said, the strongest acting cast ever sent out by a picture concern. The entourage was in charge of Otis Turner and consisted of Indians, cowboys, cowgirls, rough riders, bucking broncos and steers, cavalry horses and paraphernalia, work stock and equipment, commissary and hospital department. The tour will last well into the Summer, and is said to be the most expensively equipped picture outfit ever sent out by a producer of pictures.

The Selig Company, noted for aggressive movements in the poster line, again proves its enterprise by the really first-class poster representing the Roosevelt in Africa picture. The poster is described as from a direct scene in the film and not a muddled mass of inconsistencies.

The notable play The First Born, originally produced by David Belasco, touring the country under his direction, will be reproduced in pictures by Selig players, with Hobart Bosworth, of the original cast, in his old part.

European agencies to handle the Selig product are now being established in Berlin, Germany; St. Petersburg, Russia; Hongkong, China; Sidney, Melbourne, Australia; Johannesburg, South Africa, and Rio de Janeiro, S. A. The foreign trade with the Selig product has grown to such extent that with the present plant capacity running night and day, it is impossible to fill the orders. In consequence large buildings are now being added, and the Selig will soon, it is claimed, be the most extensive picture plant in the world.

THE NEWLY BORN

(ORIGINAL TITLE, "THE FIRSTBORN")

A Snappy Comedy with Novel Theme. An Uproariously Funny Satire on Dog Adoption. A Subject that will be Appreciated by Everybody.

Released April 21, 1910 **Length, 928 Feet**

COMING MELIES RELEASES

THE SEAL OF THE CHURCH
DRAMA OF OLD MEXICO
April 28, 1910

THE DEBT REPAID
INDIAN DRAMA
May 5, 1910

Handsome Posters for All Subjects
ASK YOUR EXCHANGE, OR WRITE US DIRECT

MELIES MANUFACTURING COMPANY
204 East 38th Street, New York City
WESTERN REPRESENTATIVE:
JOHN B. ROCK, - 109 Randolph Street, Chicago, Ill.

LUBIN FILMS

RELEASED MONDAY, APRIL 25

A CHILD OF THE SEA
One of the releases from the Southern company; a seacoast story of unusual interest. Photography of the best. Approximate length, 632 feet.

ON TIME FOR BUSINESS
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"Rastus in Zululand, to form one of the early Lubin releases, is one of the few pictures to be made under two flags. A part of the film was made in Philadelphia, where the start of the picture is supposed to occur, while the scenes in Zululand were done under the British flag in the West Indies. It is said to be a comedy subject about as good as they make them for real laughs.

(Continued on page 35.)

THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

PLAZA MUSIC HALL.

Adams and Mack opened the bill and for an act so early on the bill made an exceptionally good impression. There is not much that is new in the act, but they handle it a trifle differently, which sets it over tellingly. Their music could be changed to their advantage. The finish is one gave time to set Cartmell and Harris' act. There is little to this act to demand a full stage set, but the comedy is rather good, and it takes it a bit higher in the class of comedy dancing acts. Dancing is their forte, however, and scores the big hit of the act. A finish is one called for a number of encores, which slightly hindered Kelly and Ashby from proving interesting until well into their acrobatic work. These chaps are old American favorites, but they have been in Europe so much during the past few years that their records has suffered. The comedian is still using all the trapeze tricks that have been done here since vaudeville was in its infancy. The acrobatic work of both, comedy and straight, went strong and brought continuous applause. Retlow Davis followed, but evidently suffered from a cold. "Meet Me To-Night in Dreamland" was her strongest feature, partly due, of course, to the violin playing of Vera Berliner and the bells around the balcony. She is also offering, by permission of Grace La Rue, that latest popular song hit, "Clap Hands." Sidney Drew and company (New Acts). Tom Moore and Stacia scored well with their unique little specialty. The gowns of Stacia are so frequent and such wonderful feminine creations that describing them frightens one. Moore's songs, as always, were well sung and made a happy impression. Joe Welch in Ellis Island was one of the bill's big hits. Juliet imposed upon James T. Powers, Marie Cahill, Valli Valli, Weis Tilly and Clarice Mayne for her material, but did not succeed in arousing much enthusiasm until her Lauder number, which, sung by any one, is always good for a strong round of applause. When will these vendors of imitations realize that their battle is more than half won through the trial quality of the material they use? If they must show their art of mimicry let them select material that is original and deliver it as they feel the greater artist would deliver it—mimic the mannerisms, tones, expressions and costumes of stage favorites, but use original material and prove that the value of the act really does exist in the mimicry, and not the material already made popular. The Four Nightons, that splendid acrobatic act, closed the bill, but did not quite succeed in holding the audience for the pictures.

FIFTH AVENUE.

It was one of the fastest moving bills in several weeks which Manager McCune offered the patrons of this house last week, and when the last act had finished it seemed as if the performance had just about gotten under way. The Robert Dement Trio were the openers and their rapidly executed acrobatic feats forced the proceedings along at a fast gait. Ruby Raymond and company followed, presenting their comedy singing and dancing skit, which pushed the bill further ahead to very many laughs and much applause. James Graham should not, however, dress the backblock character as nattily as he does. "A Little Flat in a Great Big Town" served as an excellent song and was thoroughly enjoyed. James Dolan and Ida Lenharr had a new offering (New Acts). John Neff and Carrie Starr also had an act not seen hereabouts before (New Acts). W. C. Fields scored a very big hit in fifth position, his juggling being received with much applause, and his broad comedy with roars of laughter. He showed a brown, fur-trimmed coat in the place of the old tattered affair he used to carry. Irene Franklin, assisted by Burt Green, was the headliner, and it is needless to comment on the way she was received, except to say that she more than fulfilled all expectations of her. On Monday evening she rendered "I'll Not Send My Wedding Presents Back," "I'm a Bringin' Up the Family," the Child's waltzes number, and "The Trials of a Chorus Lady" and "I've Got the Mumps." In the waltzes offering she wore a white waist, with a funny black collarette and a pair of huge black jet earrings. The "Bringin' Up the Family" song appealed as strongly as ever and served to bring her out for a number of well earned bows. Hoey and Lee paradied as they always have, and their Hebrew comedy was as funny as ever. Will Rogers closed the programme with his remarkable exhibitions of lariat throwing, and Buck McNeil assisted him as capably as he has in the past, the horse, also, coming in for his share of appreciation.

BRONX THEATRE.

The usual heavy business prevailed in New York's "farthest North" big theatre during last week, and on Thursday night a local club secured a large portion of the seats. The Great Lester shared the headline honors with Mlle. Dazie, Lillian Shaw being obliged to close after the Tuesday matinee owing to illness. Her place was taken by Marie Fenton, who thereby had her first single appearance in the city. (New Acts.) Lester scored a veritable triumph, his feats, conversation, songs and business with the dummy impressing one even more than on previous occasions. Lester is almost in a class by himself. He seems to make a veritable human being of the mechanical doll, while his use of his ventriloquial powers is most remarkable. Mlle. Dazie showed an improvement in her work, and her facial expression in her pantomimic art, together with her general "business," L'Amour de L'Artist serves her as an excellent vehicle, though the theme is not a very pleasant one, and with a different sort of story she should become a pantomimist of moment. Bolini and Arthur went through their comedy juggling act, and followed it with a burlesque on Dazie's act, which was one of the best entertainments of the evening. Jack Connolly and Margaret Webb opened their musical, singing, dancing and comedy act with a rush and closed with a roar. Mr. Connolly's piano playing was hugely enjoyed, as was the singing of Miss Webb. Bert Levy offered his novelty sketching, which more than entertained the Bronxites. His drawing of Mark Twain's head was immediately recognized by most of the audience, although a woman seated in front of THE MIRROR critic was heard to inquire of her escort who Twain is. The Arlington Four sang as well as heretofore, and their efforts at comedy were successful in no small way. Fairfrey and Barton had the opening position with their comedy bicycle act, and the Camille Trio closed the bill with their comedy hat acrobatics, each winning favor in a marked degree.

COLONIAL.

Henry E. Dixie held the featured position here last week, offering a former curtain raiser, Over a Welsh Rarebit. (New Acts.) Mande Raymond made her first appearance at this house since her return to the variety stage, and sang herself into instant favor. Her repertoire included a new song, "Rag-a-Tag Baby" (?), which scored heavily, while the rest of her songs were the same as when she played the Fifth Avenue the week previous. Mrs. Fay offered her mystic act, divided into two parts as heretofore, each one serving to entertain those who like the weird and incomprehensible. On Thursday afternoon her lecturer "stalled" for over six minutes in getting a "committee" to go on the stage, and when a man and a woman finally did accept the invitation both seemed so perfectly at home that they appeared like old performers. Belle Blanche added to her repertoire of "impositions," giving reflections of Mary Marble, George W. Monroe, James T. Powers, Sam Bernard, Julia Sanderson, Stella Mayhew, and Eva Tanguay. Her first was quite similar (as far as the song went), in fact she had all of the words and the music! Peculiar how different is her "impression" of the way Mr. Powers sings "How Did the Boy Know That?" in Havana, and that of Juliet. Both imitations are entirely dissimilar, and neither is like Mr. Powers. The Exposition Four played excellently, as they always do, and their singing at the finish served to bring them back for a number of bows. But why not for a change put in some real comedy? Or at least after it a bit? Grill went through his comedy juggling, and gave an Englishman's impression of a baseball game, the latter being a bit too long drawn out. However, he scored well. The Dixie Serenaders opened the bills and the Gasch Sisters closed it with their acrobatic act.

AMERICAN MUSIC HALL.

Opening with an excruciatingly badly rendered overture by the orchestra, the bill at this house did not get under way really pleasing headway until the fifth act. The Operator, now being offered by Lyster Chambers and Alice Weeks. Mr. Chambers did some excellent work as the overworked and overwrought telegraph operator, although at times he might have enunciated a little more clearly, as some of his lines did not "get over" at all. Miss Weeks pleased in the role of the wife. Frederick V. Bowers greatly added to the programme, and his renditions of "By the Light of the Silvery Moon," "May, You Are a Big Girl Now," and "Love Me, Dreamy Eyes," were hugely enjoyed. The colored performers added much to the comedy element of the act and caused much laughter. Bert Clarke and Jane Hamilton again heaved a heavy bit with their English farce-comedy skit, and after the final close with the Japanese setting they were recalled many times. Amelia Bingham gave her "Big Moments of Great Plays," including scenes from Madame Sans Gene, La Tosca, and A School for Husbands, each one being thoroughly appreciated. Al. Fields and Dave Lewis were seen in their always funny skit, The Mystery of a Hansom Cab, and the pair had the house in an uproar from the very start of the act. Cardna and Maud closed the bill with their equilibrist act. The acts preceding The Operator were the Aerial Bartletts (New Acts), Post and Russell, who closed very weakly in second place; Harder and Buckley, who offered the same act which they have given before audiences here on a number of occasions during the past season, and Billy (Single) Clifford, whose singing and talking act was not changed to any considerable extent since it was first seen many years ago.

ALHAMBRA.

Anniversary Week at this house brought out capacity audiences at every performance. Mr. Williams offered an unusually attractive bill for the celebration, including the following: Jesse L. Lasky's Photo Shop, seen for the first time here; E. A. Rolfe and his Roifonians, also new to this house; Joseph Hart's Bathing Girls, Lillian Shaw, Sam Chip and Mary Marble in their always delightful offering, In Old Miami; Howard and North in the skit that never fails to please, Back in Wellington; Bird Millman and the Millman Trio; the Temple Quartette, who again scored with their singing, and Abdul Kader and His Three Wives, who gave their rag and crayon picture making act. The house was packed at every performance and each act was generously applauded. This was the fifth anniversary of the opening of the handsome Harlem playhouse and the way in which the theatre has been supported more than proves the wisdom of Mr. Williams in building the house where and when he did, while the prevailing excellence of the programmes offered has served to keep the attendance at a high water mark throughout each season.

ORPHANS AT THE CIRCUS.

The Barnum and Bailey Circus entertained some six thousand orphan children at the Madison Square Garden on last Wednesday afternoon. Inmates from several of the largest institutions of the metropolis were the guests of the management.

PENCILED PATTER.

The booking offices are getting so modern they'll soon be giving away coupons with contracts, like the cigar stores.

The programme billing for an act at the Fifth Avenue Theatre this week reads, "Introducing Songs, Buck, Eccentric and Acrobatic Dancing. A laugh in every line." We wonder who speaks "dancing lines"?

Last week we announced that Flick had a cane. He has it still, but some one broke it and it cost the great character comedian two dollars to have it fixed, and the cane must be worth at least a dollar and a quarter.

We think Bridgeport has contributed more to vaudeville than any town in the country, New York and Chicago excepted. What town do you nominate?

Comedians who are looking for funny hats should not overlook the hat M. H. Haas, the news grabber for the New York *Star*, is wearing. It's a sure-fire laugh, any spot on the bill.

Thaddeus Gray (no relation to "we") has been engaged for the Poli Summer stock at Scranton. Mr. Gray, by the way, is the only actor who is seriously interested in aero navigation. He has a place in Springfield, Ohio, that sells "everything for an airship but the wind"—and some one said actors were not business men.

Maud Raymond's billing at Hammerstein's this week reads, "First time in Broadway vaudeville." According to that, Broadway must start and end at Forty-second Street, for it was only two weeks ago that Miss Raymond played the Fifth Avenue Theatre on Broadway at Twenty-eighth Street. Is vaudeville going to change our city's streets?

There are rumors floating about that David Warfield is going under new management. Maybe Loney Haskall is going to put him in vaudeville.

There is a bill pending at present in the New York City Assembly which if it goes through will make it unlawful to show moving pictures on Sunday. Why don't some other "Bonehead" statesman (?) introduce a bill making it unlawful to buy make-up on Sunday and arrest every one that looks like an actor. They might as well. That's about the only thing they haven't touched yet.

"Madame" is now a popular name for a play. We have Madame X, Madame Sherry, and Madame Troubadour, but there may be more later.

We are thinking of revising the popular song, "Keep Your Foot on the Soft, Soft Pedal" for Jimmy Plunkett's benefit and call it "It's the Man with the Soft, Soft Collar." He just hates to wear regular collars, but outside of that Jimmy is all right.

It's about time another newspaper cartoonist went into vaudeville.

Julian Eltinge is back in town, and New York's fair sex will again have a chance to sit out front, nudge each other and say, "Honestly, Mary, I don't see how he can do it; why, his figure is simply perfect." That's what they all say.

There are about six theatres in town this week advertising "The only original pictures of Roosevelt's trip to Africa." We wonder how much the Rough Rider will split with moving picture companies. (What, you don't think for one moment that ——?) Well, funnier things than that have happened.

We had the extreme pleasure of seeing Sam Kenny (who was to Englewood, N. J., what Columbus was to America) taking a car ride (street car, not a motor car, oh, no) with a damsel fair enough to be considered Annette Kellermann's double. Sam, your fatal beauty will get you married yet.

In Pittsburgh, after an investigation, they found out of about 87 Aldermen only two were honest. Wire them open time at once. Now we will have a real novelty—two honest Aldermen. Make your bids, managers.

A magazine printed an article entitled "What Vaudeville Really Is." We'd like to know "What it isn't."

Some one handed Al. Gallagher a card which read "Picato, the Fighting Bearcat." Al. read the address and rushed out to find what he thought was a new animal act, at the same time figuring how many weeks he was going to get for it, and who would take it. When he arrived at the given address he found it was one Frank Picato, the Western lightweight boxer, who the local sporting writers call "The Fighting Bearcat." It cost Al. three trips to Dowling's to recover.

It is rumored Jules Ruby is trying to get the "Café de la Comic Opera" to put in a picture show. Jules stops at nothing.

We have it from a most unreliable sonse that Colonel Roosevelt is to replace E. F. Albee as general manager of the United Booking Offices.

Sig. Whacter is booking acts for his own house at Atlantic City this Summer.

Wolfe Gilbert says "Fred Ward is back again at the old stand—Hammerstein's—in stock, and it's only because Loney Haskell is playing in Harrisburg."

Don't think that you have great troubles,
Because you owe a little bill.
Just stop and think of the poor gink
That's laying off in vaudeville.

THOMAS J. GRAY.

NEW VAUDEVILLE ACTS

LATEST PRESENTATIONS MADE IN AND NEAR THE GREATER CITY.

Henry E. Dixey and Company Offer Over a Welsh Rarebit at the Colonial—Marie Fenton Works Alone—Sidney Drew's New Sketch—Neff and Starr in a Novel Vehicle—Other Productions.

Henry E. Dixey and Company.

At the Colonial last week Henry E. Dixey offered, for the first time on the vaudeville stage of the metropolis, Clay M. Green's one-act playlet, Over a Welsh Rarebit, in which he appeared with William B. Mack. It is a delightful little drama of strong heart interest and an underlying vein of comedy, handled in the manner which has made Mr. Dixey so popular during his many years upon the stage. The two characters are chums of a lifetime, each being past sixty years of age and the father of a son. One, who is referred to as Uncle Tom and played by Mr. Dixey, is a whole-souled, hale fellow, who has gone through the world is a cheery, happy way that has won him friends far and near, particularly in his club. The other, called Uncle Dick, is a character of cramped and warped views, who has shunned the outer world and held himself within the bounds of his church and his friends. In spite of this difference they are fast friends, and each night Tom drops into Dick's apartments for a Welsh rarebit and a chat before going to his own home. They have their usual repartee and their usual argument. Dick losing his temper to the extent that he raises his cane against the other. His anger subsides and the talk reverts to their respective sons. Tom at last informing Dick that the latter's boy has gone wrong and defaulted for a sum of five hundred dollars. The blow is a hard one for the parent, but he is finally persuaded to stand by his boy, and the sketch ends with Tom escorting Dick to his club, where he is to introduce him as a prospective member. Mr. Dixey acted in his happy and pleasing way, making Uncle Tom just the character he is supposed to be while Mr. Mack gave an admirable portrayal of the part of Dick, the make-up of both being particularly good. The sketch ran seventeen minutes on Thursday afternoon, just long enough to allow Mr. Dixey to start his rarebit and let it come to a "burn," a bit of business, by the way, which he handled so well that it made one hunger for a taste of the dish.

Dolan and Lenharr.

James Dolan and Ida Lenharr presented a new comedy skit at the Fifth Avenue last week, which scored a large and hilarious sort of hit. They call their act Nearly a Mind Reader, it being a burlesque on stage demonstrations of this sort. In the latter part they did some remarkable feats along the lines they formerly followed, all of which reminded one of the best of such offerings, as well as to again force one to ponder as to the methods followed in arriving at such results. They make one serious mistake, and one which could so easily be remedied, and which would greatly strengthen the skit. They use a plush drop in two, with a large throne chair, a small blackboard and an urn with burning incense. Jimmy Frawley, in poor disguise (or make-up, if he is not supposed to be disguised, and granting it all to be pure travesty), first appeared as the manager of Madame De Shape, a mind reader, played by Miss Lenharr. Persons from the audience, as in similar acts, were invited upon the stage. Mr. Dolan then came on the scene from stage right and proceeded to "guy" the act, and the lady in particular, after much conversation discovering that they used to be old friends and partners in a circus side show years before. He then followed her manager into the orchestra floor, and with him went through the experiments of mind reading by the Madame. The audience soon ceased to feel the comedy of the situation, and to wonder what it was really all about. Had Mr. Dolan first come from the audience, this illusion would have been still more notable, while as it was arranged on Monday night he was merely a player in a farce. There have been many acts of late wherein this "audience" trick has been used, but, nevertheless, it would probably add to this one if called into play. Mr. Dolan was as amusing as always, and Miss Lenharr carried out her role in most commendable fashion. The act, with slight revision, should meet with undoubted success for many weeks to come.

Sidney Drew and Company.

Sidney Drew rarely makes a mistake in selecting an act for vaudeville purposes, as has been proven by his long list of past successes. His latest capture is entitled A Man with a Past, and is by Edward Paulton, the author who wrote The Naked Truth. Last week at the Plaza it was given its initial performance, and to say that it made good is putting it rather mildly. The story has to do with a man who marries a woman and quarrels on his honeymoon because his insists that he must have a past and pleads for him to unburden himself to her, so that she can have the sweet happiness of forgiving him. Unfortunately in this case the man is pastless, and naturally the young bride refuses to believe him. They return home before the allotted time, both at odds with the world. The man's younger brother has a past large enough for both and proceeds to shoulder it upon the unlucky bridegroom at once. His indiscretions were mainly committed in Cuba and in quick succession their results come home to roost in the form of irate husbands, lawyers and bill collectors for jewels showered upon the fair Cuban ladies without cash payments. As he had passed as his bridegroom brother, it was easy for the latter to adapt himself to indiscreet qualities of this nature to the manifest enjoyment and happiness of his bride. Through this agency harmony again rules in the family and the younger brother, who is engaged to a girl who abhors men with pasts, is enabled to slip into a calm, unruffled matrimonial harbor when the outlook had been decidedly squally. The situations are splendidly farcical and the dialogue unusually bright. From the spontane-

ous laughter that continually swept the house and the curtain calls at the finish one might almost predict that Mr. Drew had secured another Jilly's Tombstone.

Marie Fenton.

As has been predicted by THE MIRROR on several occasions during the past year or so, Marie Fenton has entered the lists as a classy singing artist. She made her first attempt in this direction when she joined in partnership with Con Conrad, doing a pianologue and singing act in one. Since their separation she has elected to "go it alone," and her success at the Bronx Theatre last week, featuring with the Tuesday night performance, when she relieved Lillian Shaw, who was suddenly taken ill, amply proved her wisdom and the sagacity of those who have given her the opportunity. Miss Fenton has it in her to become a strikingly good singing comedienne. She is possessed of a more than ordinarily pleasing personality, exceptional appearance and a voice of a quality suited to the rendition of those songs which seem to entertain vaudeville audiences of the present day. Miss Fenton wore four stunning gowns, a description of which would require considerable more space than can be afforded. Suffice it to say that each one became her admirably and that each was a gorgeous creation worthy of every praise. She sang the same songs as when with Mr. Conrad, these including "Keep Your Feet on the Soft, Soft Pedal," "I'd Trust My Husband Anywhere, but I Like to Stick Around," "Flippity Flop and Away You Go," and "Hip, Hip, Hip, Hypnotize Me." Her position on the bill was far from enviable, as she was practically unknown to the Bronxites, and Miss Shaw, whose place she was forced to take, is a huge favorite all over town. But she more than "made good," and at her close on Thursday night she took three bows in reply to the generous applause accorded her.

Surazall and Razall.

The Music Publisher, by J. R. Fazar, is the name of the act Surazall and Razall presented at the Hudson Theatre, Union Hill. The act is a piano act presented in a novel manner, and carries a transparent drop, and the scene takes place half way up in the drop, showing the first floor of a building. The only trouble with this is that the action takes place so high up the people in the front rows get a pain in their necks looking up at it. It should be several feet lower. Ada Razall plays a chorus girl character and plays it very well. Lou Surazall plays the music publisher. As an actor, he does not glitter, but as a piano player they have to go some to beat him, for the "stuff" he does in the act any way. There is not much plot. The chorus girl, calling at the publisher's for a song, the music publisher puts his arm around the girl after a few minutes' dialogue. This is kind of out of place and shows music publishing houses up in a bad light. Miss Razall does some business with some chewing gum that could be dispensed with. It goes good with some, but it is not very nice for particular people. The act is too talky in spots, while other of the dialogue is very bright. With these things and one or two other things that are inconsistent fixed up, the act should be in demand. The finish, a piano playing stunt by the man, made up to resemble Paderewski, and the woman, playing a French horn, won a half dozen curtain calls.

Happy Jack Gardner and Company.

Happy Jack Gardner and company in A Close Call showed at the Hudson, Union Hill, last week. The act opens in one showing the stage door of a theatre. Gardner enters with a young woman, who he has met through a flirtation. He takes her into the theatre. A transparent drop shows him leaving her in a dressing-room opposite his. He enters his and puts on his blackface makeup in full view of the audience. The girl enters his dressing-room. When the doorman enters and tells Gardner his wife is coming, he hides the girl behind the screen. A good situation is worked up here, his wife waiting to see if the screen was the same on both sides. He tells the girl to sneak out, and pulls the screen around him and his wife, and he then goes out in "one," and does his own specialty. He returns and washes up in sixty seconds (the programme calls attention to this). The girl he met and his own wife wait for him, which makes another very funny situation. The idea of the act is very good, but it needs quite a lot of fixing up at present. On Thursday night it was a hit. William Bond played an Irish stage door keeper very well. Edna Beard played the flirting matinee girl, and Agnes Fleming the wife, all playing their parts well. Gardner just plays himself.

Bert Williams.

Bert Williams, the colored comedian, late of Williams and Walker, opened in vaudeville at the Orpheum Theatre, Brooklyn, last week. To say he was a "riot" is putting it mildly. They simply would not let him off, and on Monday afternoon his act ran about thirty minutes. His songs were "I'll Lend You Anything I Have on Earth But My Wife, and I'll Make You a Present of Her," by Jas. C. Hayes; "If I Should Die Before I Wake, How Will I Know I'm Dead?" by Thomas J. Gray; "White Folk Call It Chanteclee, But Its Just Plain Chicken to Me," by Andrew B. Sterling and Thomas J. Gray; "Play Me That Barber Shop Chord," by Lewis F. Muir, and "Believe Me," by Henry S. Cremer. He told some very funny stories between each song and finished with his peculiar loose jointed dance. As a comedian and laugh producer Williams has no equal. He can get more out of a song than any one on the stage to-day, and musical comedy's loss is vaudeville's gain in this case.

Chas. Olcott.

Charles Olcott replaced Ruby Raymond at the Fifth Avenue the latter part of last week. He does a piano act. On Saturday afternoon, holding down the fourth spot on the bill, he ran away with the show. His billing reads "Ten Minutes of Comic Opera." Before doing anything he makes an announcement explaining that he will attempt to burlesque a comic opera and hopes no one will take it seriously. His stuff could not be beaten and when he finished, in reply to repeated demands, he showed how various people play "In the Shade of the Old Apple Tree." The idea of this is not entirely new, but he does it a little differently and it went over big. Mr. Olcott has a pleasing way about him that helps him immensely. He may not become a "big act," but he can go anywhere there is an up to date audience and make any act hustle for first honors.

John Neff and Carrie Starr.

John Neff, who formerly worked alone doing his musical monologue, has joined hands with Carrie Starr in the presentation of a novelty vaudeville act. They had their first metropolitan showing at the Fifth Avenue last week, both scoring emphatic hits. Mr. Neff opened the act with his "musical monologue," which as already stated he has done oftentimes before and which on this occasion proved as amusing as ever. He does, however, need some new material, as much of his talk is a bit too old for present day use. He followed this with a new song called "I Love My Sissedy, but Oh, You Open Up a While." Miss Starr then making her first appearance, being gowned through a transparent drop seated back to audience with her feet on pedestal, revolver in her hand. They had a conversation "over the wire" at this point, which was followed by a song the title of which seemed to be "Never! Never!" The scene changed back to one, when both joined in the rendition of "Sahara, Sahara." An eccentric dance by Mr. Neff was enjoyable, but it did not appear to give the act a strong enough finish. The act ran seventeen minutes on Monday night.

The Aerial Bartletts.

The Aerial Bartletts are a man and woman, both exceptionally youthful in form and facial appearance, who made their metropolitan debut at the American Music Hall last week, doing a trapeze act. They used a double apparatus, with additional paraphernalia familiar to many such performances. Some contortion work was indulged in and several feats called for skill and daring of a high order, particularly the closing "stunts." The breakaway finish with the elongated cords attached to the bar from which the woman held won a good "hand." The act ran about eight minutes on Wednesday afternoon.

Laura Bennett.

Laura Bennett does a blackface act, singing three songs and doing some monologue material. The songs and material are only fair, and are not as good as Miss Bennett is herself. Her personality and delivery are very good and she was a hit at the Hudson Theatre, Union Hill, last week. Her songs were "You'll Come Back," "Way Down in Alabama" and "Ain't It Awful."

Charles De Camo.

At the Hudson, Union Hill, last week, "Charles De Camo and his clever dog, Cora," the programme billing read. It is not unlike the other mind reading dogs that have appeared hereabouts; as good as some and not as good as others. The act opened the show and went fairly well.

FRIARS HAVE FROLIC.

On last Sunday night, April 17, the Friars held their third annual frolic at the New York Theatre. There was a capacity audience, enthusiasm reigned supreme throughout the entire performance, and a goodly sum of money was raised for the club.

William M. Redfield led the orchestra on the opening, later being succeeded by Moss Gumble, who led during the minstrel performance. The minstrel show included the following Friars: William Lindsey, Ralph Trier, Arthur Klein, Walter J. Moore, Aaron Kessler, Morris Jones, and William Cameron as the bones and tambourines. James Gilroy and Jack Welsh were the first pair of end men. Robert L. Dailey and Ben Shields followed them. As a third pair of end men, Lew Dockstader and Neil O'Brien came in for a big reception, and they scored as only they can. Jerry Cohan acted as interlocutor during this part.

In the olio were Leo Donnelly, John Hyams and Leila McIntyre, Clarice Vance, George Cohan, and Sam Harris in a singing, dancing and jesting skit, containing a lot of ad lib and original material. The pair were among the best numbers on the bill, and during A large part of their act they created a regular "riot." A burlesque on Lasky's Pianophiends called The Piano Boys, scored a big hit. Other artists who helped make the evening a merry one were Blanche Ring, Truly Shattuck, May De Sousa, Matthews and Ashley, Bobby North, George Beban and company, Bert Williams, the Photo Shop Sextette, Hoey and Lee, The Quartette, Vincent Bryan, the Three Keatons, and Loney Haskell.

FIRST BRIGHTON AUTO RUN.

The first vaudeville Brighton run, which is to be made from Columbus Circle to the New Brighton Theatre, where the motorists will be entertained at Manager Robinson's playhouse, after which a dinner will be served at Reisenweber's, is founded on the old English custom of vaudeville artists motoring from London to Brighton, and is exclusively for variety artists. Applications have been received from people in other branches of theatrical endeavor, which it has been necessary to decline, as the entrants must be those actively engaged in the vaudeville business. There is also an erroneous impression abroad that the run is confined to performers playing United Booking Office Time, due no doubt to the presence on the committee of Mr. Robinson, a United manager, and Mr. Rooney, who is booked by the United Office. But it is announced that there is no blacklist in existence for this run—artists playing any circuit are cordially invited to participate and all will be royally welcomed. Mayor Gaynor has promised to provide four policemen on motor cycles to head the procession. Among the recent entries are Eva Tanguay, Billy B. Van and the Beaumont Sisters, Fred Niblo and Josephine Cohan, Ed Lee, Frank Fogarty, and Mrs. Eva Fay. It is anticipated that between five and six hundred automobiles will be in line.

HUDSON, UNION HILL.

Charles De Camo and Cora (New Acts) opened the show, Surazall and Razall (New Acts) coming next. Laura Bennett (New Acts) was third, and the Balambos, electric dynamic wonders, closed the intermission. They have been away from these parts for some time. The gas jet lighting trick caused much comment, but on the whole the act did not go so good. The heavier of the women should not wear tights. The other two, a young girl and a man, made a good appearance. All three wear devil costumes. Happy Jack Gardner and company opened after the intermission, followed by Leo Carrillo, who was a riot. Billie Burke's Models of the Jardin de Paris, with Carl Henry, made them scream till they were tired. H. Percy Pollock, as Pop White, who plays with Henry, is a big improvement over the former man who played the part. The audience refused to let them off and they took about ten encores. The bill all through could hardly have been beaten.

NEW SCOTCH COMEDIAN HERE.

John L. Shine, the Scotch comedian, made his debut at the Fifth Avenue Theatre last Wednesday, playing in a sketch entitled Hogmanay, which is from the pen of F. W. Sidney. The playlet is reported to have won favor and the comedian to have scored a big personal hit. The act will be reviewed in THE MIRROR later.

VAUDEVILLE. VAUDEVILLE.

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Week April 18, American, Chicago, Ill.

BUFFALO BILL'S FAREWELL TOUR.

Now comes the beginning of the end for Buffalo Bill—within a few days the old plainsman leading Buffalo Bill's Wild West and Pawnee Bill's Far East will come to Madison Square Garden for his farewell visit to New York. Only will positively retire from the arena at the conclusion of a series of farewell visits throughout America. Two years will be required to complete the tour, then Buffalo Bill will dismount for all time, rounding out more than thirty years of exhibition life. The exhibition will leave Trenton in eighty-four cars on Saturday evening, April 23, coming to Jersey City, where it will disembark and come over by special ferries. Sunday, Monday and Tuesday will be spent in whipping the scenery and paraphernalia into shape.

A special newspaper men's day has been set aside for early this week at Winter quarters in Trenton, where the press as guests of Messrs. Cody and Lillie will have an opportunity of witnessing one open air rehearsal, later participating in a camp fire dinner. Representatives from papers in New York, Newark, Philadelphia and Brooklyn will gather at Trenton.

Colonel Cody has taken up quarters at Trenton and attends all the rehearsals, which are under direct charge of Johnny Baker, arenic director. The Cowboy Band, under the guidance of Billy Sweeney, is hard at it. All the stock—buffaloes, camels and elephants—are at Trenton and rehearsals are on with full swing. Nearly 300 Indians arrived early last week from the West on a special train—they are camping near the grounds. For the past five months Major Lillie has been at Trenton superintending the renovation of rolling stock.

Among those now at Winter quarters rehearsing are the Thompsons, with their high school horses, "Ray" and "Irma G." Rhoda Royal has spent several weeks at Trenton personally watching his school of sixteen thoroughbreds. Rossi and his musical elephants got in late in the week, and the pachyderms are going through their stunts; two troops of cavalry are practicing difficult bareback rides; both the Indians and white man football teams are at work. Among the others at Trenton are several troops of Arabs, the Cossack riders, 150 cowboys, the Cingalese, Bedouins and Jap tumblers, with several more, making nearly a thousand people all told. The Buffalo Bill Wild West and Pawnee Bill Far East will come to Madison Square Garden on April 26.

NEW THEATRE IN CANADA.

(Special to The Mirror.)

The chief news item of the week in Toronto, Ont., is the announcement of the local representation of William Morris, Inc., that next Fall will see a magnificent new vaudeville theatre located in the heart of the business section of Toronto, on Yonge Street, north of Queen. It is stated that a few days ago four local capitalists with William Morris subscribed $275,000 for the erection of the building, while a fifth was given $75,000 stock in consideration of the land for the site.

The stock was totally subscribed within the space of an hour, though negotiations have been pending for several months. It is the intention of the company to erect a thoroughly modern and commodious theatre, and the purpose of its location to the north of the present theatrical district is to draw business more directly from the residential sections. It will result, of course, in the removal of the Morris attractions from the Majestic Music Hall, which is used at present. The Majestic will keep open all Summer, installing a less ambitious line of vaudeville, and lowering the prices.

THE CLEVELAND CIRCUIT.

W. S. Cleveland still peruses his merry and successful career. His activities the past week include the addition of three Pennsylvania theatres (Chambersburg, Hanover and Easton) to the Cleveland Circuit—bookings for thirty-six weeks (all, with one exception, in the United States) and the closing of contracts with twenty-nine fairs. This, in addition to the booking, among others, of the following artists and acts: Rose Vedmar, Hahn and Hahn, the Western Union Trio, Brooks and Jeanette, the Owering Trio, Edward Waldman and co., the Specios, Mae and Edith Raymond, the Geers, Meyer and Mason, Harelli and Ammen, Holland and Clayton, Billy Pain, Eddie Dwyer, Lillian Wright and the Young Boys, Meers, the Bugbier; Springford Brothers, Harry Botter and co., Jackson and Wyley, Keely and Parks, Carleton, Macy and co.; the Big Zeb-Zarrow production, A Night on the Beach; Nolmah's Animals, including Clarice, of Bud Fisher's New York "Journal" cartoon fame; Dumars and Gualtieri, Happy Jimmy Quin, and Leroy, Impersonator.

DUBUQUE THEATRE BURNS.

The newly built Bijou, Dubuque, Iowa, Jake Rosenthal, manager, took fire after 11 p.m. April 7, and in three hours was in ruins. The loss is about $60,000 and the insurance three-fourths of the sum. It is to be rebuilt immediately. Ethel Whiteside, Maxine's Models, Martin and Graham, Hayes and Wynne, and Sully and Hussey lost their entire wardrobes and outfits. A benefit Sunday afternoon and evening at Union Park Theatre was tendered them and was generously attended.

CIRCUS MOVES TO BROOKLYN.

The Barnum and Bailey Circus will end its engagement at the Madison Square Garden on next Saturday night, April 23, and a few hours later the pilgrimage to Brooklyn will begin. It will locate at Fifth and Third Street, Brooklyn, where the regular performances will commence on next Monday, April 25.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams and Alden—Mary Anderson, Louisville, Ky., 25-30.
American Newsboys' Quartette—Maj., Montgomery, Ala., Maj., Little Rock, Ark., 25-30.
Barnes and Crawford—Orph., Oakland, Cal., 18-30.
Barnes and King—Bennett's, Ottawa, Ont., Bennett's, Montreal, 25-30.
Barry, Edwips, and William Richards—Grand, Syracuse, N. Y.
Bergere, Jeannette and Rose—Maj., Mobile, Maj., Columbus, Ga., 25-30.
BERGERE, VALERIE—Keith's, Columbus, O., Temple, Detroit, Mich., 25-30.
Beutin and Tilson—Washington, Spokane, Wash., Maj., Seattle, 25-30.
Bowers, Walters and Crooker—Bronx, N. Y. C., Keith's, Boston, Mass., 25-30.
Blessing, Mr. and Mrs.—Empire, Nowata, Kan.
Boothlack Quartette—Maj., Ottawa, Ill.
Boudini Bros.—Poli's, Springfield, Mass.
Bowles, Donald—Orph., Sioux City, Ia.
Bowman Bros.—Maryland, Baltimore, Md.
Brazis, Selma—Poli's, Wilkes-Barre, Pa.
Breen, Herbert, and Helen Downing—Trent, Trenton, N. J.
Cameron, Ella—Orph., Canton, Arcade, Toledo, O., 25-30.
Chapin, Benjamin—Orph., St. Paul, Minn., Keith's, Columbus, O., 25-30.
Case, Paul—Maj., Birmingham, Ala.
Clayton, Una—Orph., Memphis, Tenn., Orph., New Orleans, La., 25-30.
Clifford and Burke—Keith's, Columbus, O.
Collins and Brown—Queen, San Diego, Mission, Salt Lake City, U., 25-30.
Cole, El—K. and E., 6th Ave., N. Y. C.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Frisco, Cal., 25-30.
Crouse and Josephine—Grand, Evansville, Ind., Mary Anderson, Louisville, Ky., 25-30.
Cunningham and Marion—Keith's, Boston, Mass., Keith's, Columbus, O., 25-30.
Dagwell Sisters—Columbia, Cincinnati, O., New Grand, Evansville, Ind., 25-30.
Dale and Boyle—Garrick, Wilmington, Del.
Daly's Country Choir—Colonial, Indianapolis, Ind., American, Chgo., Ill., 25-30.
Dazie, Mlle.—Proctor's, Newark, N. J.
Deas, Reed and Deas—Linden, Chgo., Ill., Empress, Milwaukee, Wis., 25-30.
Deveau, Hubert—Maj., Charleston, S. C., Maj., Birmingham, Ala., 25-30.
Doherty Sisters—Grand, Indianapolis, Ind.
Drew, Dorothy—Orph., Lincoln, Neb., Orph., Denver, Colo., 25-30.
Dupree, Fred—Orph., Harrisburg, Pa.
Edwards, Gus, Kountry Kids—Orph., Kansas City, Mo.
Edwards, Tom—Hathaway's, New Bedford, Mass.
Eldon and Clifton—Temple, Ft. Wayne, Ind.
Ernests, Three—Orph., Atlanta, Ga.
FIELDS, W. C.—Trent, Trenton, N. J., Bronx, N. Y. C., 25-30.
FINNEYS, THE—Shea's, Toronto, Can.
FISHER, MR. AND MRS. PERKINS—Bijou, Winnipeg, Man., 25-30.
Fentelle and Vallerie—Maj., Chgo., Maj., Milwaukee, Wis., 25-30.
Fredericks, Musical—Poli's, Bridgeport, Conn., Poli's, New Haven, Conn., 25-30.
Gallagher, Ed.—Bijou, Lansing, Mich., Temple, Ft. Wayne, Ind., 25-30.
Gardiner and Vincent—Trevett, Chgo., Ill.
Garson, Marion—Maryland, Balto., Md.
Girls from Melody Lane—Orph., Oakland, Cal.
Glose, Augusta—Keith's, Phila., Pa.
Godfrey, Hal—Orph., Los Angeles, Cal.
Gordon, J. R., and A. J. Pickens—Columbia, St. Louis, Mo., Maj., Chgo., Ill., 25-30.
Granville, Bernard, and Wm. F. Rogers—Bennett's, Montreal, Can., Bennett's, Ottawa, Can., 25-30.
Gruber's, Max, Animals—Maj., Des Moines, Ia.
Hall, E. Clayton—Orph., Portland, Ore.
Hamilton, Estella B.—Maj., Montgomery, Ala., Maj., Little Rock, Ark., 25-30.
Harris and Randall—O. H., Ridgway, Pa.
Harvey, Elsie, and Boys—Maj., Denver, Colo.
Hawthorne, Hilda—Poli's, Wilkes-Barre, Pa.
Hayden, Virginia—Alcazar, Denver, Colo., April 18-May 15.
Hayward and Hayward—Empire, Pittsfield, Mass.
Hears and Hutter—Colonial, Norfolk, Va.
Hoffman, Gertrude—Keith's, Phila.
Holdsworths, The—Sullivan's, Butte, Mont., 25-30.
Holt, Edwip—Orph., Oakland, Cal., 18-30.
Howard and Howard Trio—Orph., New Orleans, La.
Howard Brothers—Hathaway's, New Bedford, Mass., Hathaway's, Lowell, 25-30.
Huntings, Four—Maj., Chgo., Ill.
INGRAM, BEATRICE—Grand, Pittsburgh, Pa., Lyric, Dayton, O., 25-30.
Jackson, Harry and Kate—Poli's, New Haven, Conn.
Johnstons, Musical—Proctor's, Albany, N. Y., Hammerstein's, N. Y. C., 25-30.
Jordan, Anna—West End, Uniontown, Pa., 18-30, Kenny, Greensburg 21-23, Maj., Rochester, N. Y., 24-27, Colonial, Wilkinsburg, Pa., 28-30.
Jolly, Wilda—Orph., Spokane, Wash., Orph., Seattle, 25-30.
Kenna, Chas.—Orph., Salt Lake City, Utah.
Klein and Clifton—Maj., Seattle, Wash.
Knights Bros. and Sawtelle—New Grand, Evansville, Ind.
Koners Bros.—Bennett's, Ottawa, Can.
Kramer and Ross—Maj., Dallas, Tex.
Lane and O'Donnell—Colonial, Lawrence, Mass., Audit., Lynn, 25-30.
LASKY'S PIANOPHIENDS—Proctor's, Albany, N. Y.
Lasky's At the Country Club—Shea's, Buffalo, N. Y.
Lasky's At the Waldorf—Columbus, St. Louis, Mo.
Lasky's Imperial Musicians—Orph., Sioux City, Ia.
Lasky's Twentieth Century—Temple, Rochester, N. Y.
Leonard, Eddie—Orph., Seattle, Wash.
LESTER, GREAT, Columbia, Cincinnati, O.
Lillnagwell, Nat—Mozart, Elmira, N. Y., Mozart, Williamsport, Pa., 25-30.
Lloyd, Hugh—Orph., Atlanta, Ga.
Lovenberg's, Chas. La Petite Revue—Keith's, Boston.
Lucas, Jimmie—Orph., St. Paul, Minn., Orph., Omaha, Neb., 25-30.
Mack, Wilbur, and Nella Walker—Keith's, Providence, R. I., Bronx, N. Y. C., 25-30.
Martinette and Sylvester—Lyric, Mobile, Ala.
Mathews and Bannon—Maj., Denver, Colo., Kedzie, Chgo., Ill., 25-30.
McConnell Sisters—Orph., New Orleans, La.
McDowell, John and Alice—Bijou, Salisbury, N. C.
Merritt, Hal—Orph., Omaha, Neb.
Milligan, Swat—Orph., Portland, Ore., Orph., Frisco, Cal., 25-30.
Millman Trio—Orph., Oakland, 18-30.
Murry, Chas., and Bar Hamilton—Norka, Akron, O., Orph., Lima, 25-30.
Newell and Niblo—Grand, Portland, Ore.
Nosses, Six—Keith's, Providence, R. I.
Palmer and Lewis—Crescent, Syracuse, N. Y.
Pantzer, Willy—Grand, Indianapolis, Ind.
Raymond, Ruby—Greenpoint, Bklyn., N. Y.
Reading Sisters—Palace, Boston, Mass.
Redford and Winchester—Proctor's, Newark, N. J.
Reming, Barnes—Crescent, Syracuse, N. Y., Star, Ithaca, 25-27, New Cortland, Cortland, 28-30.
Royale and Stearns—Bijou, Racine, Wis.
RYAN AND RICHFIELD—Orph., Seattle, Wash.
Ryan and White—Hammerstein's, N. Y. C.
Sanford, Jere—Orph., Cinti., O.
Semon, Chas. F.—Orph., Oakland, Cal.
Singing Girls, Three—Grand, Sacramento, Cal., American, San Francisco, 25-30.
Steger, Julius—Olympic, Chgo., Ill., Keith's, Cleveland, O., 25-30.
Stevens, Edwin—Keith's, Boston, Mass.
Svengali, Great—Orph., Seattle, Wash., March 28-May 7.
TAYLOR, EVA—Orph., Louisville, Ky., Grand, Indianapolis, Ind., 25-30.
Throop, Clara—Audit., Lynn, Mass.
Top o' th' World Dancers—Bronx, N. Y. C.
Topsy and Topsy and Top—Keith's, Columbus, O., Grand, Pittsburgh, Pa., 25-30.
Townsend, Charlotte—Trent, Trenton, N. J., 25-30.
VAN, CHARLES AND FANNIE—Keith's, Phila., Pa., Temple, Rochester, N. Y., 25-30.
Van Hoven—K. and P. 5th Ave., N. Y. C., Colonial, N. Y. C., 25-30.
Voelker, Mrs. Frederick—Orph., Memphis, Tenn., Orph., New Orleans, La., 25-30.
Walsh and Lynch—Orph., Frisco, Cal., Orph., Oakland, 25-30.
Ward, Jean—Victoria, Phila.
Waterbury Bros.—Temple, Rochester, N. Y.
Waters, Tom—Keith's, Phila., Pa., Keith's, Providence, R. I., 25-30.
Wentworth, Vesta and Teddy—Grand, Indianapolis, Ind.
Wheelers, The—Victoria, B. C.
White and Simmons—Orph., Sioux City, Ia.
Whitman, Frank—Grand, Portland, Ore., National, Frisco, Cal., 25-30.
Wild, Albert—Orph., Savannah, Ga.
Willard and Bond—Bijou, Winnipeg, Can., Bijou, Duluth, Minn., 25-30.
Winchester, Ed.—National, Frisco, Cal.
WORLD, JOHN W., AND MINDELL KINGSTON—Poli's, Wilkes-Barre, Pa., Poli's, Scranton, 25-30.
WRIGHT, HORACE, AND RENE DIETRICH—Colonial, Norfolk, Va., Poli's, Worcester, Mass., 25-30.
Young, Ollie and April—Orph., Leavenworth, Kan., Maj., Cedar Rapids, Ia., 25-30.
Younger Bros.—Brinkman, Bemidji, Minn.

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NEW MORRIS ENTERPRISES.

It is given out authoritatively that William Morris, in addition to the new theatre reported building at Spokane, Wash., has options on the big dancing pavilion, known as the Dreamland, which he contemplates turning into a high-class vaudeville theatre to connect up the chain of houses comprising his Western Circuit. Charles Muehlman, Morris' local representative, according to the press, is quoted as authority for the report that the Morris interests have already secured a connecting link at Portland, Ore., where a new house will be erected at once under the espionage of Walter Hoff Seeley, Morris' general manager.

John W. Considine announces the purchase of control in the new Spreckles' Theatre Building at San Francisco, and has gone thence to complete the deal, after which he will leave for New York and take a trip to Europe on the "Mauretania." Accompanying the party will be M. Meyerfeld, of the Orpheum Circuit, Martin Beck, general manager of the Orpheum Syndicate.

OLD SOLDIERS IN ACT.

The Four Old Soldier Fiddlers is the title of an act which was presented at Keith's Theatre, Providence, last week. The act consists of the rendition of old time melodies on violins by four veterans of the Civil War. On Tuesday afternoon the inmates of the Old Soldiers' Home at Bristol, R. I., the Home for Aged Men and the Home for Aged Women at Providence, were the guests of M. F. Albee, and from reports received they enjoyed the programme hugely, particularly the Four Old Soldier Fiddlers.

AMONG AGENTS AND PRODUCERS.

The Tipperary Trio, Brady, Barlow and Barrett, will shortly present an entirely new and original offering entitled A Bit of Blarney, in which the song numbers of Mr. Barrett will be particularly strong, he having an exceptionally fine voice. Miss Barlow, a clever dancer, has a strong part, while Mr. Brady, who arranged and will produce the act, will be seen in a part adapted to his talents. Scenery, etc., necessary for the completion of this act will be carried.

Another play by Joseph Medill Patterson, author of A Little Brother of the Rich, The Fourth Estate, and Dope, is visible. It is one act, with the odd title of By-Products. William Morris secured it for this week at the American Music Hall. Like Dope, it is a little story of the slums. Mr. Morris announces that it is intensely sensational.

Sylvia Bidwell will try out her new sketch entitled Number 44, at the Orpheum, Yonkers, N. Y., the first three days of this week. There are four people in the cast.

Thomas Whalen, late of the Top Nights in a Barroom company, has a one act playlet entitled In the Twilight, which he intends to produce in vaudeville.

Anita Arliss, late prima donna of Girls Will Be Girls company, will enter vaudeville for the Summer in a pianologue, booked by Alf. T. Wilton.

Gus Sohlke has made arrangements with the United Booking Offices to present Alice Yorke and her Scotch laddies in a new musical comedy sketch. The engagement will begin at the Majestic Theatre, Chicago, May 1. Mr. Sohlke will later present Eugene Moolan and company over the same circuit in a new musical skit, the Bama Rama Girls, which opens at the Majestic May 8.

It is announced that Carson and Willard, whose act, The Dutch in Egypt, has been such a big hit for the past two seasons or more, have a new act entitled The Night of the Masquerade, which they will soon produce.

Charlotte Townsend and company will play the Trent, Trenton, N. J., next week. Miss Townsend's new playlet, Much Married Marion, written for her by Mark Swan, is a fine vehicle for her, and it will undoubtedly score a big hit in the Jersey capital. Miss Townsend states that she has made several desirable changes in the act, bringing the climax to a more rapid conclusion than heretofore.

May Hillman, with George Rosener, has entered the vaudeville field with an act written especially for them, which includes a novel story, a number of imitations of great actors in great plays, together with special songs and dances written for them by George J. Weisel.

Grist, the English comedy juggler, announces that he has a big comedy production in preparation. He will utilize over a dozen people in the act, which he may call A Night in a Concert Hall.

At the Haymarket Theatre, Chicago, last week, Whiskey, a one-act sketch by William Anthony McGuire, was the leading feature of the vaudeville bill. The play is a serious vein argues against constitutional prohibition, and aims to demonstrate that temptation cannot be legislated out of a man.

Bertram Marburg is trying out a new playlet at the Hudson Theatre, Union Hill, N. J., this week. It is by Charles T. Dazey, and is called The Old Baron.

Maria Preston introduced a new song in her singing singing act at the Bronx Theatre on last Saturday, called "Come on, Mandy." The number scored a big hit.

It is rumored that John Mason may enter vaudeville, presenting a dramatic playlet.

Bert Williams was booked for Hammerstein's originally for two weeks, but, owing to his great success, he will be kept for three.

Reta and Emily Curtis are rehearsing a new act entitled Relations, written for them by Thomas J. Gray.

Joseph W. Stern and Co. have secured the rights to Bert Williams' newest song hit, "If I Should Die Before I Wake, How Will I Know I'm Dead," by Thomas J. Gray and Bert Williams.

VAUDEVILLE.

JAMES MADISON
VAUDEVILLE AUTHOR
Writes for Joe Welch, Jack Norworth, Billy B. Van, Pat Rooney, Al. Leech, Ben Welch, Howard and Howard, Charles Warner, Al. Carleton, Fred Duprez, Nat Carr and other foremost stars. Also publishes MADISON'S BUDGET No. 13, that classy book of newest comedy material. Price $1.
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MODERN IDEAS in SKETCHES, SONGS, MONOLOGUES, BURLESQUE. Written to order only. Author of over One Hundred Hits. Before and After Joe Welch, Julian Hilliger, Bert A. Williams, Harry B. Lester, Herbert Cyril, Prince and Virginia, Homer Lees, Hansen and Miller, Ben Ross, Gilligan and Murray, Dan Maley, Sam Stern, Ed. Morton, Lessie Fam, Smith Edwards and Co. "At the North Pole," etc., etc. Long Acre Building, Times Square, New York.

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"The Real Writer"
of Vaudeville Sketches. Author of "Suppressing the Press," Mr. and Mrs. Gone Hunting" $1,000 prize sketch. Lewis McCord's "Winning on Wind." Doyle & Elwood's "The Girl from Yonkers." Hallen & Fuller's "Two Lunatics in 11 F.M.," and more than seventy other successes. Room 612 Hous Office Bldg., Washington, D. C.

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GORDON & SOLOMON	Suite 608-9, Gaiety Theatre, B'way and 46th St.
Great Eastern Vaud. Ex.	220 W. 42d St. R. K. Stenger, Gen. Mgr.
HART, JOSEPH	New York Theatre Building New York
KELLER, EDW. S.	Long Acre Bldg., N. Y.
LASKY, JESSE L.	Hudson Theatre, New York
LOVENBERG, CHAS.	Keith's Theatre Providence, R. I.
MASON, JACK (Producer)	Hotel Flanders, N. Y.
NAGELY & BENNETT	Box 13, Times Square Station, New York
ROLFE, B. A.	421 Long Acre Bldg., N. Y.
SAMPTER, MARTIN M.	Gaiety Theatre Bldg. New York
The W. W. STEINER CO.	Managers & Producers 218 Long Acre Bldg.

UNA CLAYTON
Week April 25, Orpheum, New Orleans, La.

ED GRAY
P. G. G. "THE TALL TALE TELLER"

VAUDEVILLE JOTTINGS.

Rooney and Meredith are presenting a sketch called On an Artesian Ranch, which is reported to be meeting with marked success in the South. This week they are at the Grand, Raleigh, N. C. They carry a special set, including four drops.

Joseph Ferguson is reported to be enacting a leading role in his sketch, Wrongly Accused. Last week at Paterson, N. J., the local press spoke highly of his work.

An event in the local theatrical world, at Burlington, N. J., last week was the appearance of Howard and Alma (Mr. and Mrs. L. A. Howard), the lightning crayon artist and the Colonial singing girl. It may not be generally known that Mrs. Howard, whose work until recently has been in the dramatic field, as that of Mr. Howard, is of the illustrious family of Booths, she being the daughter of John Wilkes Booth, granddaughter of Junius Brutus Booth, niece of Edwin Booth, and cousin of the late Creston Clarke, whose death she deeply mourns. Mr. Howard, her husband, is the grandson of General O. O. Howard, and in his act appears in the uniform worn by the general during the Civil War.

Fiorrie Benjamin (Florence Henry), the comedienne, may hereafter be addressed as Mrs. William Morsa, in private life. Her marriage to Mr. Morsa, a New York boy, occurred in February. Both are equally well known on the vaudeville stage, where they are appearing with Victor Stoliner in a character and song sketch with much success. They are known as Fiorrie Benjamin and the Two Ratheskeller Boys. Miss Benjamin and Mr. Morsa were former members of Gus Edwards' School Days co.

While playing the Grand Opera House, Pittsburgh, Pa., week of March 21, Cunningham and Marion were tendered a theatre and trolley party by the Hon. A. J. Barchfeld Congressional Club, and was attended by over eight hundred strong, and after enjoying the show was taken by special trolley cars to Turner Hall on the South Side, where they were treated to a performance given by local talent, which was both clever and enjoyable. This was followed by a banquet, and during the festivities Cunningham and Marion were both presented with a costly umbrella and cane, the presentation speech being made by the Hon. A. J. Barchfeld and Senator Charles Klein, after which the floor was cleared and dancing followed.

Alice De Becker has signed with Dick Thompson to play the part of Maggie O'Neil in the Irish playlet, Terry's Return. They open next week.

Harry Dull is now managing Loew's Theatre, New Rochelle, N. Y. He says business is better than ever before in the history of the house.

Frankie Drew at the Majestic Theatre, Tomalo, last week headed the bill with Julian Hittings.

Billy Flynn, of Flynn and Dan, scored a hit with his "coon" singing at Proctor's Fifth Avenue last Sunday night.

Elbert and Getchell, of the Princess, at Des Moines, Iowa, have bought the old Empire, in that city, and will remodel it this Summer, opening this Fall with vaudeville from Sullivan and Considine Circuit.

Sam Dody will sail for a six weeks' tour of Europe on May 4, accompanied by his wife. He will combine business with pleasure while abroad and hopes to secure some novel ideas for the productions he is to stage for next season.

The Morgan Grand Opera House, at Sharon, Pa., is to be included in the Nixon-Nirdlinger Circuit, which embraces over fifty theatres. Charles Throop, special representative of the circuit, was in Sharon recently, and with Manager Swartz, of the local theatre, started the preliminary work for the season, which opened Monday, April 11. There will be three performances daily, with four to five acts, and three reels of motion pictures.

It is stated that F. F. Proctor is arranging for an airdome in Newark, N. J., for the Summer.

Clark and Hamilton have signed for twenty weeks on the Morris Time.

Willa Holt Wakefield says that she will probably spend the months of May and June in London, where she will give a series of drawing-room entertainments.

The West End Theatre will again offer pictures and vaudeville for the Summer, beginning next week.

The Exposition Four have canceled their remaining time for this season, and will lay off on account of the ill health of one of the members of the quartette.

Violet Lavine, of the team of Rogers and Lavine, died April 10, after a twenty weeks' illness, at their home in Denver, Colo. Her husband, W. E. Rogers, two brothers, a sister, and father and mother survive her. Miss Lavine was known in private life as Mrs. William E. Rogers.

Heloise McConey, known to the vaudeville stage as La Belle Titcomb, has again announced her engagement to Nat Willis. She stated in a published story on yesterday, April 18, that she would marry the comedian early in June. Miss McConey is a California girl by birth, later moving to Washington, D. C. She was educated in Paris, and her act, in which she rendered grand opera selections while seated on the back of a white horse, has been a sensation for the past two seasons.

Beth Tate, who recently tried out her own singing act, has decided to lay it off for the present and has signed to go with The Barn Dance, which opens next week at Union Hill, N. J.

Elmer F. Rogers, who has been one of William Morris' right hand men for the past three seasons, leaves the services of the latter to-morrow, Wednesday, April 20, and will hereafter devote himself to his own vaudeville interests, which consist of a string of small time houses booking from Chicago. Mr. Rogers has lately been in charge of the American Music Hall, Chicago, before that time being manager of the American Music Hall here and of other Morris theatres.

John P. Wade, who has been starring in vaudeville during the past two seasons in Marse Shelby's Chicken Dinner, announces that he will sail for Europe early in June. He will be accompanied by Mr. and Mrs. Herbert L. Watrous. He is now on the Poli time and has about six more weeks to play.

William Morris sailed on the S. S. "George Washington" from England last Sunday, April 17, accompanied by George Levintritt.

The new Forsyth Theatre, at Atlanta, Ga., opened last week, with bookings from the United offices. It is controlled by Jake Wells and seats 1,600.

The Windsor Theatre on the Bowery has been added to the Lee Circuit's chain of houses.

THE MOTION PICTURE FIELD.

(Continued from page 21.)

LICENSED FILM RELEASES.

April 18	(Biograph) Thou Shalt Not. Drama	997 ft.	
" 18	(Pathe) Simone. Drama	975 "	
" 18	(Pathe) The Grandchild. Drama	975 "	
" 18	(Selig) The Rival Cooks. Comedy		
" 18	(Selig) Mr. A. Jonah. Comedy		
" 18	(Lubin) When the Cat's Away. Comedy	970	"
" 19	(Vita.) Love's Awakening. Drama	977	"
" 19	(Edison) A Case of Identity. Drama	1000	"
" 19	(Edison) A Case of Identity. Drama	1000	"
" 19	(Pathe) Othello. Film d'Art		
" 20	(Essanay) A Wise Guy. Comedy	988	"
" 20	(Essanay) She Wanted a Bow-wow. Comedy	607	"
" 20	(Urban) The Lovers' Oracle. Drama	502	"
" 20	(Urban) Trawler Fishing in a Hurricane. Scenic	447	"
" 20	(Kalem) Fighting the Iroquois. Drama	795	"
" 20	(Kalem) Through the Tunnel. Comedy	140	"
" 21	(Melies) The First Born. Comedy		
" 21	(Biograph) The Tenderfoot's Triumph. Comedy Drama	999	"
" 21	(Selig) Davy Crockett	1000	"
" 21	(Lubin) The Angel of Dawson's Claim. Drama	950	"
" 22	(Pathe) The Wrath. Drama	550	"
" 22	(Pathe) Delhi. Scenic	410	"
" 22	(Edison) The Miner and Camille. Comedy	906	"
" 22	(Edison) Ready in a Minute. Comedy	960	"
" 22	(Kalem) Another Adventure of The Girl Spy	830	"
" 22	(Vita.) Her Sweet Revenge. Comedy	987	"
" 23	(Pathe) The Chivalrous Stranger. Drama Comedy	970	"
" 23	(Pathe) The Storm. Scenic	502	"
" 23	(Essanay) The Cowboy's Sweetheart. Comedy Drama	1000	"
" 23	(Vita.) St. Elmo. Drama	987	"
" 23	(Gaumont) Judith and Holofernes. Biblical	1017	"
" 25	(Biograph) The Way of the World. Drama	950	"
" 25	(Pathe) The Parisian. Realistic	960	"
" 25	(Pathe) Venice. Scenic	955	"
" 25	(Selig) Mr. Mix at the Mardi Gras. Comedy	1000	"
" 25	(Lubin) A Child of the Sea. Drama	933	"
" 25	(Lubin) On Time for Business. Comedy	280	"
" 26	(Vita.) Through the Darkness. Drama	981	"
" 26	(Edison) Gallagher. Drama	985	"
" 26	(Gaumont) Paying Attention. Comedy	554	"
" 26	(Gaumont) Solving the Puzzle. Mystery	905	"
" 26	(Gaumont) The Potter's Wheel. Industrial	908	"
" 27	(Pathe) The Bag-Pipe Player. Drama	977	"
" 27	(Pathe) Jim Wants to Get Arrested. Comedy	417	"
" 27	(Essanay) Flat for Rent. Comedy	475	"
" 27	(Essanay) The Latest in Garters. Comedy	525	"
" 27	(Kalem) The Sacred Turquois of the Zuni. Drama	960	"
" 27	(Urban) The Rival Miners. Drama	897	"
" 27	(Urban) Volcanic Eruptions of Mt. Aetna. Topical	894	"
" 28	(Biograph) Up a Tree. Comedy	981	"
" 28	(Selig) The Angelus. Drama	1000	"
" 28	(Lubin) Indian Blood. Drama	975	"
" 28	(Melies) The Seal of the Church. Drama	935	"
" 29	(Pathe) The Subterfuge. Realistic	946	"
" 29	(Pathe) The Merry Madcap's Circus Clowns. Acrobatic	946	"
" 29	(Edison) Drowsy Dick, Officer No. 73. Comedy	200	"
" 29	(Edison) A Yorkshire School. Drama	800	"
" 29	(Kalem) The Love Romance of the Girl Spy. Drama	970	"
" 29	(Vita.) The Portrait. Comedy	985	"
" 30	(Pathe) Bud's Episode. Comedy	971	"
" 30	(Pathe) Deep Sea Fishing. Scenic	622	"
" 30	(Essanay) A Vein of Gold. Drama	1000	"
" 30	(Vita.) The Minotaur. Drama	983	"
" 30	(Gaumont) (Title not reported)		

INDEPENDENT FILM RELEASES.

April 19	(Imp.) In War Time. Drama	980 ft.
" 19	(Powers) The Remaking of Man. Drama	
" 19	(Rex) The Husband's Mistake.	
" 20	(Nestor) The Cowboy and the Lieutenant	
" 20	(Lux) Artist's Child. Drama	619 "
" 20	(Lux) A Coming Aviator's Dream. Comedy	387 "
" 20	(Ambrosio) The Heart of a Vagabond	
" 20	(Ambrosio) Petit Jean Louis D'Or & Co.	
" 20	(Imp.) The Maelstrom. Drama	980 "
" 22	(Thanhouser) Her Battle for Existence. Drama	1000 "
" 23	(Rex) Adventures of a Cowpuncher	
" 25	(Imp.) The Power of a Smile. Drama	980 "
" 26	(Powers) A Newspaper Error. Drama	980 "
" 27	(Nestor) Days of '49. Drama	995 "
" 28	(Imp.) The New Shawl	980 "

THANHOUSER NOTES.

Tiny Marie Milne, who appeared as the juvenile Sherlock Holmes in A 29-Cent Robbery, is slated for early use in the production of another subject by the Thanhouser Company. The Thanhouser issues for Friday, April 29, will have a strong comedy flavor, as the titles will indicate. They are She Wanted to Marry a Hero and The Cigars His Wife Bought Him.

VITAGRAPH PLAYERS PORTRAITS

The Vitagraph Company's poster reproducing the portraits of the stock company is now ready for distribution, and two copies of the poster will be given to each exhibitor free for lobby display. They may be had from the exchanges.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Dover, N. H., the Clement opened April 11 under new management. J. J. Castle, house and vaudeville manager; Grant Heth, business-manager; vaudeville supplied by the United Booking Company and Licensed films will be used.

At Sunbury, Pa., Manager Blanchard has had erected a new electrical sign, and good business filled the house during week April 11-16.

At Cumberland, Md., the Victoria, formerly known as the Weiland, has resumed business. The interior of the house has been much improved, and good business finds its way here nightly.

At Tucson, Ariz., the Clifton is drawing packed houses nightly, and Manager P. F. Linton is very busy preparing the opening of his Airdome April 17.

The six houses of St. John, N. B., are doing a good business, with no evidence of waning interest, and rumor has it that the Queen's Rink will be used during the Summer as a picture and vaudeville theatre. In this connection the name is being used of H. J. Armstrong, proprietor of the Victoria Bowling Alleys and the Victoria Skating Rink. F. G. Spencer's Orpheum will close April 16, to reopen May 30, after a complete remodeling of the building and a thorough renovation in every particular. This house has been devoted to pictures and vaudeville, and will reopen under a new name not yet announced.

Capacity business was reported at the Opera House at Lowell, Mass., April 11-16, and very good business at the Academy and Hathaway's.

Manager J. J. Duff, of Wonderland, St. Johns, N. F., continues to attract good sized business every night.

The Nickel (J. P. Kielz), at St. Johns, N. F., is now in its one hundred and thirty-seventh week of continuous entertainment, and "turns 'em away" daily.

At the Scenic at Willimantic, Conn., Manager A. P. Dorman contemplates replacing the seats now in use with modern opera chairs, which will increase the seating capacity by about 300. Excellent business was apparent all week at the Bijou, the illustrated song singing of Iris Noad, of Rockville, Conn., being most enthusiastically received.

Manager A. P. Dorman, of the Scenic, of Willimantic, Conn., is said to be the heaviest man in the business. He weighs 293 pounds.

At the Star, Belfast, Maine, one of the best received songs in Miss Park's repertoire is "I Will Be True." This is a new song by Chesra Read (a local artist) and receives several encores at each performance.

At Elgin, Ill., in addition to moving pictures and songs, the Two Bees appeared April 11-16 at the Temple in a comedy sketch and pleased. Eva Bergman and J. H. Smith, of Chicago, sang at Lyric April 11-16 and satisfied.

The Mystic, Columbus, Kan., under management of Charles B. Smith, has reopened and is showing independent pictures to good business. As an added attraction vaudeville is used usually one-half of the week.

At Pittston, Pa., Manager C. L. Rogers has closed the Happy Hour and transferred his attractions to the Family Theatre, where he has a packed house each night.

At Mansfield, Ohio, the Star last week had, in addition to their regular picture entertainment, Leonard C. Lenz in a character sketch and monologue, and Viola Whitcomb in illustrated songs. All were well received and pleased. Manager Fred Spellman is putting on the best possible entertainment for the money.

The Crescent, of Kearney, Neb., has been sold by the State Amusement Company, of Omaha, to Schwars and Hoppen, of Columbus, Neb., who have taken charge and will conduct it on the same high plane as former Manager Frank Schmidt. The new proprietors are experienced men and will undoubtedly continue the success of this popular place of amusement. Business fine. The Scenic continues to do good business and is putting up a good line of pictures. This house will probably move to a new location soon, as their present quarters will be used for other purposes, and it is rumored that a new theatre may be built in the near future.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at THE MIRROR Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

FORWARDING MAIL.

Mail will be forwarded regularly to any permanent address filed with our Post-Office Department by members of the Profession. Mail will be forwarded care of any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by THE MIRROR. Patrons will facilitate mail service of THE MIRROR by conforming strictly to the above requirements.

WOMEN.

Abbott, Marion. Isabell O. Ashley, Alice Allison, Mrs. Jos. Agnel, Sylvia Anderson, Mrs. Walter Allen, Fannie Abbott.

Blake, Rose, Jessie Barrington, Charlotte Bert, G. Brooks, Minette Barrett, Vi Bowers, Mabel Bardine, Helen Berkeley, Carrie Burke, Elizabeth Baker, Alma Benson, Mrs. Harry Bentley, Henriette B. Browne, Vera Byrroughs, Jane Barry, Ivia Banton.

Clay, Celia, Mrs. Patrick Campbell, Nellie Carroll, Edna A. Crawford, Ethel Chandler, Anna Chase, Alice Crozier, Bessie Garrett, Juliette Chandler, Florence Coventry, Kitty Chatham.

Dean, Julia, Mrs. Walter Draper, Marion Dean, Frances Drumheller, Lorlie De Mendis, Jane Daynar, Madge Drew, Josephine Davis, Ada Dwyer, Zella Davenport, Louie Dacre, Clara Duncan.

Elline, Nellie, Esther Evans, Virginia Elwood, Eleanor Earl.

Farmer, Constance, Hattie Foley, Fay Fenton, Florence Fair, Della Fox, May E. Pine, Margaret Fetcher.

Guyer, Mae, Bertha Galland, Jean Galbraith, Margaret Gordon, Clarie Grenall, Edna Garrick, Holmes, Cecile, Irene Hobson, Mrs. C. J. Haines, Laura N. Hall, Josie E. Haywood, Mrs. Herbert Heywood, Marie Haynes, Violet Holland, Marie Harris, Sue Hingins, May B. Hurst, Elsie K. Hymes, Jane A. Hood, Mrs. R. Harty, Lillian Hawthorne, Frances Hyde, Grace Henderson, Mrs. Del Henderson, Mrs. E. Hoosier, Lotty Holmes, Jolliet, Inez.

Kelly, Desmond, Doris Keane, Harriet Kerns, Lamkin, Grace M., Marie La Claire, Nina Lyle, M. L. Le Roy, Carolyn Lee, Amber Lawlord, Lillian Lawson, Florence Lester, Lester Marks, Annie, Mrs. Clifford Mooch, Adelaide Marlowe, Masarin, Amy Mortimer, Marcelle Marion, Belle Miller, Mildred Miles, Florence Morrison, Etta Morris, Mabee, Mrs. D. F. McCarthy, Margaret McKeon.

Nellson, Carlotta, Dorothy Newall, Gertrude Nickerson.

Olney, P. G., Gene Ormonde, Elita P. Otis.

Perry, Pauline, Ethel Pennington, Gertrude Perry, Mildrel Parker, Jessie Pringle, Evelyn Y. Phillips, Mabel Pennock, Sophia Petrayer, Marie Pert, Phyllis Proctor.

Quiva, Mary, F. M. Quqna, Mildred Quigg.

Rad, Marion, Bertine Robinson, Jessie A. Rose, Marie B. Russel, Lena Rose, G. Blanche Rice, Ina Rorke, Dicky Richards, Grace Russell, Margaret Ray, Anna Raymond, Frankie Raymond, Bobby Roberts, Marjorie Rae, Estelle Richmond, Carolyn Ryan.

Stanford, Mildred, Marion Shirley, Morgie Sperbs, Bebe Stanley, Mrs. Geo. B. Stout, Claire Shirley, Adele Sare, May Stewart, Valeska Suratt, Ermaal Stewart, Marion Stanley, Rachel Sterling.

Van Amber, Mrs. Howard, Ruth Vincent.

Wayne, Justina, Nellie Warner, Connie Willis, Cora Witherspoon, Marie Warfield, Jessie Willard, Hazel I. Wright.

MEN.

Arnold, Ainsworth, Chas. Alexander, Fred G. Adams.

Brister, Billie, Jack Bradley, Augustus Balfour, Robt. Barton, August Bralecker, G. A. Bowman, Thos. Brown, Richd Buhler, Geo. Brennan, Francis Bondelaer, M. D. F. Bissnett, Wm. C. Bessley, Wm. H. Brown, Edw. H. Beckert, Arthur Bentley, Bugle "Three."

Conrad, Chas. J., Jas. Carnell, W. E. Clark, Fred'k Clayton, Harry M. Collins, Herbert Charles, Harry C. Clark, Chas. A. Clarke, Jack Crawford, Edwin Cushman, C. E. Crolius, Phillip Connor, Jas. Cherry, Jas. L. Carhart, Harry Crapo, H. A. Coilligon, Cranston, Edmund Carroll, Chas. E. Cook, Fred Crawford, Bernard Cavanaugh, Chauncey Clausland, Frank Cavanagh.

Donnelly, Steve, Guy Dennery, Samuel Dawson, Duss, W. C., De Witt, Ted, Danger, Chas. F. Demorey, Chas. De Lis, Stewart De Kraft, Walter E. Draper, Chas. Deland, Hal Davis, Harry Dennery.

Hilaker, Will G., Elwyn Hatem, Harry G. Hart, Jno. Hagan, Jno. W. Early, E. Rocolito, Worrest, Fred'k, Herbert Frank, Geo. Fawcett, Bob Forrest, Ned Finley, Geo. A. Ferguson, Daniel Fendell, Thos. W. Faber, Norman E. Field, Geo. Felix, Joe Fitzpatrick, Geo. B. Fox, M. I. Fuss, Billy Fays, H. De Frunte.

Grimth, Jno., Donald Grey, Geo. Germane, Wm. F. Gobs.

Haviland, Butler, Alf. Holton, Roy Hotaling, Albert Hall, J. H. Hewitt, W. C. Hamilton, Fred Hanlon, Bert Hyde, Harry Harris, E. H. Hollis, Jno. A. Hanson, Edward Horne, Chas. H. Hermann, Wm. Herbert, Chas. Hantler, Jas. Howen, Geo. W. Henery, Carl Hommann, Geo. Harcourt, Jno. Haines, Clifford Hippie, T. J. Hinton, Fred M. Harris.

Jay, Ernest C., Dave Jones, Gladden James, Grenville James, Theo. Johnson, Sidney L. Jones.

Knapp, G. C., Paul Kruger, Herbert Kaiser, Edward W. Kent, Jno. B. Ketchum, Chas. B. Kennedy, H. B. Kohler, H. G. Keenan, Geo. Kunkel, Cecil Kingstone, Adolf Klauber, Keane and Briscoe.

Le Lorr, Geo., Robt. Lawrence, Edw. Lester, Wm. S. Lyons, Nelson Lingard.

Morton, Harry, H. A. Morrison, Jno. J. Maloney, E. Lawrence Maxwell, Priestly Morrison, David Marpell, Sam Morris, Chas. F. Miller, Edwin Mordant, Albert Merrall, Jas. J. Maguire, A. E. Morgan, Geo. C. Morris, Raymond Manley, J. Morton, Roger McAndrew, R. A. McIntosh, E. McCaughtley, Wm. McCall, J. McDonnell, Thos. McMahon, Murray and Lind.

Nichols, Geo., Constantin Nimiay, J. A. Nankeville, E. Newman, A. Nelson, J. Nre.

Phillips, Lawrence, Louis Pitou, W. H. Principio, Giovanni Polese, Harry D. Parker, Jos. Pope, Herman Phillips, Fred Price, R. G. Pray, Robt. Jno. Allen, Franklyn Ritchie, Arthur Rutledge, Chas. Richman, Harold Rabell, H. Reichenbach, Walter Reynolds, Wm. H. Rightmire, F. Roberts, Oscar Ragland.

Stammers, Frank, Shirrer, Ernest Shipman, W. T. Simpson, Louis Stowe, Jack Starkey, Thos. Seabrooke, F. F. Sturgis, J. Sanford, Bernard Scarphire, Eugene Shakespeare, Alfred Swenson, Billy Sharp, Geo. W. Scott, Wallace Sackett, Stange and Edwards.

Taylor, Thos. E., Harry L. Tally, Sol Tenner, Sidney Taller, Arthur Talbot, Fred A. Thomson, Fred Tearne, Louis Talbot, Farrer V. Tate, J. J. Tanney, E. F. Thompson, Boyd B. Trowbridge, Wale, Travers, Chas. Van Dyne, Geo. M. Vail, Wood, Jno. L., Harry B. Williams, C. Jay Williams, Frank A. Wells, Chas. D. Wilson, Chas. Woodin, Fenton Wingate, Henry Walthall, Jno. W. World, Edw. Weitzel, Henry Wratt, Harry Willard.

REGISTERED MATTER.

Laura Rea Byrth, M. B. Moulton, Clara Paulet, F. A. Degarmot, Ernest Francomi, Walter N. Lawrence, Sidney McCurdy, Frank Rowan, Franklyn Whitman.

Born

HODGE.—A daughter to Mr. and Mrs. William T. Hodge (Helen Hale), in New York, April 2.

Married.

BLOW—TREVELYN.—Sydney Blow and Hilda Trevelyn, in London.

DECKER—BROWNE.—Henry E. Decker to Kathryn Browne, in New York, April 2.

FRIEND—HARTS.—Arthur S. Friend to Fanny Harts, at Cleveland, Ohio, April 7.

KLEY—HARRISON.—Fred Kley and Lillian Harrison, in New York, April 11.

PURCELL—CORDRAY.—Homer E. Purcell and Bertha Cordray, at Walla Walla, Wash., on March 31.

Died

CORNELL.—S. Douglas Cornell, at Danville, N. Y., April 7.

EVANS.—Ernest Aubrey Evans, 27 years old, in Phoenix, Ariz., March 29.

LEATH.—Thomas G. Leath, at Richmond, Va., April 11, aged 58 years.

MALCOLM.—Fred B. Malcolm, in Chicago, April 3.

PIERCE.—George W. Pierce, in New Orleans, La.

PRIMROSE.—Charles Primrose, at Buffalo, N. Y., April 8, aged 91 years.

SHEPARD.—Charles Townsend Shepard, aged 80 years, in Berlin, N. Y., April 2.

SILL.—Rev. Thomas H. Sill, 71 years of age, April 6, in New York.

Correspondence

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): The White Squaw 7; pleased fair business. The Three Twins 19 (return).—LYRIC (Gaston Neubrik): Walter Damrosch's Orchestra 22.

ARIZONA.

TUCSON.—TUCSON OPERA HOUSE (B. Drachman): The Sacred Lion, a musical comedy in two acts, by E. J. Whisler, was presented for the first time on any stage March 30, to a crowded house. It scored a decided hit; the music was catchy and the lines bright and snappy. The Majestic co. opened an indefinite engagement 3 in The Girl and the Jockey, to S. R. O. The entire co. gave a pleasing performance and compares very favorably with some of the high priced musical comedy cos. which have played here this season.

ARKANSAS.

LITTLE ROCK.—CAPITAL (John P. Baird): Fulton Stock co. in The Ranger 4-9; fair performances and business. Fulton Stock co. in Thelma 11-16.

EL DORADO.—JOHNSTEN'S OPERA HOUSE (A. G. Howard): Andrews Stock co. 4-9; poor co.; light business.

CALIFORNIA.

OAKLAND.—MACDONOUGH (H. H. Campbell): The Round Up 2-7; fine co.; great comic production; attendance very good. Imperial Grand Opera co. 10-16. Otis Skinner 18-20.—LIBERTY (H. W. Bishop): Bishop's Players presented A Message from Mars 4-10; good; fine attendance. The Squaw Man 11-17.—ITEMS: Mandy Allan gave a concert at the Liberty 3, and played to an audience of over 2,000. Performance greatly enjoyed by all.—James Gleason, who has been starring throughout the East with The Checkers co., has accepted an engagement for the Summer season with Bishop's Players at the Liberty.

SAN DIEGO.—GARRICK (J. M. Dodge): Reve's Minas (local talent) March 31; well received by packed house. Prince of To-night 10, 11. Mike Entertainment 14-16. As the Sun Went Down 17, 18. Grace George 23. American Musical Comedy co. 24; for five weeks in repertoire. David Harum in The Last Dollar 29, 30.—PICKWICK (Scott Palmer): Myrtle Vane and Kendig Stock co. in The Maiden 2-9; well played, to capacity business. Man on the Box 10-16.—QUEEN and PRINCESS are putting on good vaudeville and receiving splendid patronage.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kilpinger): Henry Woodruff in The Prince of To-night 14.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheeman and Yates): Motion pictures drew fair audiences 4-9. Senior Class, Aspen High School, present History of Harvard 14, St. Elmo 17.—FRATERNAL HALL (Aspen Amusement Co.): Pictures had medium attendance.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): A New Cohan and Harris production was given its first presentation 11-15, and met with instant favor. It is a dramatization by C. Hartley Manners, of the novel, "The Girl in Waiting," which name it bears. It is a farcical comedy in four acts, depicts society life in London, and throughout each act it abounds with laughable and amusing situations with bright and witty lines and is richly staged. The co. presenting it have been carefully selected, and all are admirably cast. A. H. Van Buren plays the young hero, and makes the character amusing and full of life. Laurette Taylor depicts the leading part in a charming dramatic way that made her many friends in the audience, which were of good size and most enthusiastic in praise of the comedy and applause was frequent and genuine, in addition to the two principals mentioned above, the co. included Frederic Powell, A. Glenmore, Wallace Erstine, J. M. Throughton, A. H. Van Buren, R. Warren, Joseph Allenton, Galway Herbert, Arthur Lewis, Marion Abbott, Mary Keough, Ada Gilman, Geraldyne Peck, Alice Gale, Jess Keppler, H. J. Carvill, Eliza Mason, A. Davies, Herbert Budd, and Norman Tharp. The Penalty, with Arnold Daly starred, 14-16. Yiddish co. 18. Soul Kiss 20, 21. Choral Club 22. Kyrie Bellew 23.—ITEMS: Francis Gill, a well known and prominent local singer and actor, has joined Winchell Smith's co. in the new play, Bobby Burnit, in which Wallace Eddinger is featured. The comedy opened last week at Atlantic City, and is said to be the best yet from this successful young author.—Stuart Barnes, featured in monologue at Poli's this week, who has many friends here, was registered at the Beefsteak Club.

A. DUMONT.

STAMFORD.—ALHAMBRA (Joseph d'Estere): Laurence Irving and Mabel Hackney 11 presented for the first time in this country The Three Daughters of Monsieur Dupont, translated by Laurence Irving from the French of Eugene Brieux. A good house greeted the visitors, and carried away a most favorable impression of both play and players. The story deals with the affairs of the Dupont family as managed or rather mismanaged by M. Dupont. The play begins with M. Dupont opening diplomatic negotiations with the Maireaut family as ably represented by Madame Maireaut, for the marriage of his daughter Julie, to their son, Antonie. The disposal of the marriage settlements is as clever a bit of comedy work as has been seen here this season. The married life of the young couple proves to be anything but satisfactory, as the numberless petty deceits practiced by both parties before marriage keep rising to the surface, and finally culminate seriously, when Julie's unmarried sister, Caroline, interferes in one of their little misunderstandings. Another serious quarrel followed by a reconciliation finally results in Julie's determination to leave her husband, when she learns he belongs to the race suicide class. As she is leaving, her outcast sister, Angele, who has been recalled from her bad life in the city, to receive, together with her sister, Caroline, her share in a bequest left them by their aunt, deters Julie from her purpose by a recital of the history of her wasted life, and finally persuades her that her place is beside her husband. The final scene ends in a family reunion. Laurence Irving as Monsieur Dupont in his portrayal of the egotistical and misguided father gave a most finished performance of a difficult role, and in a true sense of the future. Miss Harkney as Julie was so convincing in the emotional scenes that one does not wonder that Sir Henry selected her for important parts in his co. Dorothy Dorr as Angele, the erring daughter, made the most of her opportunities, as did also Emily Wakeman as Caroline. Jeffreys Lewis as Madame Maireaut certainly made her presence felt. Charles Millward as Antonin was ideal for the part, and special mention should be made of J. Hooker Wright's interpretation of Monsieur Maireaut, the henpecked husband, who finally proves the truth of that old adage, The worm will turn.—FAMILY (Herrick and Bloom): Dark 11-16.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson): Rebecca of Sunny Brook Farm 6, 7; Edith Taliaferro's daintiness and Archie Boyd's acting were forceful factors; Harry Browne (of 1908 Poli Stock co.), received an ovation. The American Idea 11 (return) did not repeat its former success. Kyrie Bellew in The Builder of Bridges 18. Ward and Vokes 20.—ITEM: An exceptional cast and elaborate settings will accompany the premiere of Robert M. Sperry's musical play, The Circus Chap, May 2-7.

WATERBURY.—POLI'S (Harry Parsons): The Speedthrift, Porter Emerson Browne's new play, pleased large audiences 4, 5. Arnold Daly, supported by a good co., appeared in The Penalty 11 before a very large audience. The American Idea 18. Rose Rye 18-20. Kyrie Bellew in The Builder of Bridges 22.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): A Gentleman from Mississippi 7 pleased well filled house. Pictures 10 to good returns. Kyrie Bellew in A Builder of Bridges 21.

DELAWARE.

WILMINGTON.—AVENUE (Comegys, Edwards and Both): The Melting Pot 11-16. Lovers' Lane 18-23.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe): The White Squaw 7; to good business. The Three Twins 20.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. L. De Give): The Old Homestead co. 4-9; to fair business. Three Twins (musical comedy, with Victor Morley and Bessie Clifford, 7-9; excellent co., to good business. Polk Miller and Colonel Tom Booker in Old Times Down South 10, 11. Jappyland (benefit Uncle Remus Memorial) 21, 22.—LYRIC (H. L. De Give, res. mgr.): Return engagement of the Wayne Musical Comedy co. in The Money Maker 4-9; played to good business. William H. Turner in The Sporting Deacon 11-16; to poor business.

BRUNSWICK.—GRAND (W. A. Finney): No traveling attractions in sight for some reason, so Manager Finney has inaugurated a Summer season of vaudeville and pictures.

NEWNAN.—AUDITORIUM (C. L. Baker): Alice in Wonderland (local) 8 pleased large audience; very pretty scenic effects.

MACON.—GRAND (D. G. Phillips): The Three Twins 23.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): The Alaskan 18. Cousin Kate 19, 20. Y. M. C. A. 22. Red Mill May 4, 5. Dorothy Morton 10, 11. Wine, Woman and Song 12, 13. St. Elmo 16. Steers and Coman 28.—TURNER: O'Neal Dramatic co. 4-9 in Nan, the Shop Girl; good co. and play; fairly good house.—BOISE: LYRIC and PARK: First-class pictures to capacity.—ITEMS: The Old Home for Hall's Tours Around the World, then Star picture house, has been forever knocked out of the ring; is to-day a ball alley.—The Box has been hunting larger quarters for some time; short time ago a two-story brick opposite burned down; soon as can be rebuilt, will occupy that 50 feet front.

WALLACE.—MASONIC TEMPLE (C. A. Keating): Robert Edeson 6 pleased good business. Gingerbread Man 18. The Prince of To-night 25.

ILLINOIS.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop, Dysart and Pierce): Ma's New Husband 5; good, by a good co, to good business. The Norseman (ushers' benefit) 12. House of a Thousand Candles 16 canceled; this play will be given here 14 by the Grace Hayward Associated Players, a permanent stock co. from Rockford, Ill. D'Urbano's Band 23, 24 (return). Traveling Salesman 26. Season will close with Richard and Pringle Minstrels 29.

AURORA.—GRAND (Charles Lamb, res. mgr.): Irish Senator 10; two performances, to fair business. Arizona 14. Henry Miller in Her Husband's Wife 16. Ishmael 17. The Flirting Princess 18. The Climax 21. The Servant in the House 22. The Little Homestead 23. Pair of Country Kids 24.

SPRINGFIELD.—MAJESTIC (C. H. Rumsey, res. mgr.): Brewster's Millions 3-5; good co. and business. The Clansman 7-9; excellent co. and business. Buster Brown 10-13 opened to good business and well pleased. The Servant in the House 17, 18. The Little Homestead 19, 20. The Flower of the Ranch 21-23.

JOLIET.—THEATRE (J. T. Henderson, res. mgr.): Mets in Ireland March 27; good co. and business. The Flints 28-2; fair; good business. Ma's New Husband 3; fair; good house. The Norseman 9; good co.; medium business. Her Husband's Wife 15. Arizona 16. The Flirting Princess 17.

BLOOMINGTON.—CHATTERTON OPERA HOUSE (F. M. Raleigh): Madame Sherry opened the new Opera House with its initial appearance 7, 8 to fair business. Tempest and Sunshine 9; fair co. and business. Winninger Brothers Stock co. 11-16 to capacity business; pleased.

QUINCY.—EMPIRE (W. L. Busby): The Climax 6; good business and satisfaction. The Jockey and the Maid 9; two good houses; pleased. The Little Homestead 10 pleased satisfactory business. The Hickman-Bessey co. 10-17 opened in The Sweetest Girl of All to good house and satisfaction.

ELGIN.—OPERA HOUSE (F. W. Jencks): Arthur Donaldson in The Norseman 8; pleased small house. The Irish Senator 9; fairly satisfied matinee and night 9. Louis Mann in The Man Who Stood Still 11; good house well pleased (return). G. O. P. Minstrels (local) 12, 13. Arizona 15. The Flirting Princess 19.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): Brewster's Millions 7-9; fine production; large business. Mrs. Wiggs of the Cabbage Patch 10-12 drew well; good performance. Baxter Troupe 14-16. The Girl of the Golden West 17-19. McIntyre and Heath in in Hayti 21.

GALESBURG.—AUDITORIUM (F. B. Perkins): The Servant in the House 6; pleased good house. The Goddess of Liberty 17 delighted S. R. O. Sappho 21; pleased large house. Elsie Janis in The Fair Co-Ed 23.

PRINCETON.—APOLLO (E. L. Bolden): The Jockey and the Maid, with Allan K. Foster, Albert Damier and Grace Elsan, 6; more than pleased a fair house; excellent co. Old Arkansaw 9.

STERLING.—AGADEMY (W. F. Lipp): Maxwell-Hall co. 4-9, presented The Fatal Coin, Shipwrecked, Rescued from the Law, A Deserted Bride, and Little Red Riding Hood.

STREATOR.—PLUMB OPERA HOUSE (J. M. Williams): The Jockey and the Maid 4; fair production and performance. The Servant in the House 28.

MATTOON.—MAJESTIC (J. P. Kreebler): The Cat and the Fiddle 7 delighted fair house. Buster Brown 9 pleased fair house.

BEARDSTOWN.—OPERA HOUSE (W. H. Dappe): Guy Stock co. 18-23.

INDIANA.

MARION.—INDIANA (S. W. Pickering, res. mgr.): David Warfield in The Music Master 7 was greeted by the largest audience ever in this theatre, parties coming from Anderson, Kokomo, Brighton, Wabash, Alexandria, and Fairmount. The play and the players met in every way the expectations of those gathered to see them. Mr. Warfield in the title-role lived the part, and his support throughout was of the same high order as Only Principal. The audience was charmed and delighted, and their appreciation was shown in the many curtain calls. The Traveling Salesman 12 attracted an audience that almost filled the house. The Goddess of Liberty, with Sally Fisher and George Parsons, 14. The Servant in the House 21. Mrs. Leslie Carter 26.—GRAND (S. W. Pickering, res. mgr.): The Bonar-Mason Stock co. March 28-9, presented Shadows of a Great City, Princess of Patches, The Young Widow, Michael Strogoff, Faust, Robinson Crusoe, The Curse of Money, The Passport, The Great Temptation, Anita, the Singing Girl, The Mysterious Mr. Bard, The Rogue, Friend of Brewer, Peck's Bad Boy and His Pa, and The Younger Brothers to excellent attendance and pleased. Vaudeville 11-16.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Blanden Players 4-9 in By Right of Sword, Dr. Harry Killarney, The Marriage of Kate, The Belle of Richmond, and Moths of Society; to good business.—KINSELLA TORIUM (Harry G. Sommers): Don Phillipelli's Band 2, 3; good concert, to three small houses. Arthur Donaldson in The Norseman, pleased small house 7. Hilery's Band 8 canceled. David Warfield in The Music Master 9 to large house. Daniel Boone on the Trail 12. Madame Marcella Sembrich (concert) 14. Richard Carle in The Echo 15, 16. Seven Days 18. De Wolf Hopper in A Matinee Idol 23.—INDIANA (Thomas Moss): Indiana Theatre Stock co. in Dr. Jekyll and Mr. Hyde 2-9. Old Heidelberg 10-16 to good business.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): David Warfield in The Music Master 5; to packed houses; people well pleased. Beverly of Graustark 6, 7; good; business fair. The Cat and the Fiddle 8-10; business good. Busoni 14. William Collier 16. The Goddess of Liberty 17, 18. King Dodo 20, 21.—ITEMS: The Cat and the Fiddle co. disbanded here.—Wright-Huntington and wife are at French Lick Springs for ten days.

HAMMOND.—TOWLES' OPERA HOUSE (George L. Manderbach, res. mgr.): Uncle Tom's Cabin 7, matinee and night; large business. Buster Brown 9, matinee and night; co. and business fair. Brewster's Millions 10; very good co.; to good business. Professor Pugh's Band 14. Lake County Oratorical Contest 15. Al. G. Field's Minstrels 17. Dr. H. J. Flint 18. The Servant of the House 20. The Climax 30.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): Don Phillipini Band 9, 10; gave four concerts to small houses, pleasing all. Vaudeville co. 11; opened week stand to fair business. Seven Days 17. Al. G. Field's Minstrels 18. Buster Brown 19.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry): Martin's U. T. C. March 31 to good business. Across the Great Divide 7; good co. and fair business. Chicago Glee Club 11. Majestic Stock co. 18.

MUNCIE.—OPERA HOUSE (H. R. Wyser): The Traveling Salesman, matinee, 9; fair house; performance good; night, good house and performance. The Man of the Hour 13 canceled. The Servant in the House 20 canceled.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): The Time, the Place and the Girl 8; good, to fair business. The Glenn Hypnotic Comedy co. canceled 11-19. The Third Degree 25.

LOGANSPORT.—THEATRE NELSON (Fred Smyth): Brewster's Millions 11; good co., to fair business. Ishmael 18. Al. H. Wilson in Metz in Ireland 25. The Goddess of Liberty.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton): Shadowed by Three 10, and matinee; drew very good houses. The Fighting Parson 17. King Dodo 20, 21.

UNION CITY.—UNION GRAND (S. J. Fisher): The Traveling Salesman 8 delighted a large and appreciative house. The Haslett Vaudeville co. 18, 19.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Hilsworth): Iowa Falls Military Band Minstrels 8; to capacity; pleased. The Servant in the House 12. Martin's U. T. C. 21.—ITEMS: Maybelle Wagner-Shank, who has been prominent in musical circles in Iowa for several years, has joined The Gay Hussars co., to play a leading role.—The Bijou Theatre at Dubuque was destroyed by fire 9. Manager Rosenthal states that the old structure will be replaced by a modern playhouse that is to be ready for opening next Fall.—Raymond L. Bond of The Girl of the Golden West co., visited his boyhood home here 4, after an absence of fourteen years.—E. J. Carpenter is featuring Lotta Emmons in a revival of Sapho in this territory.—The Frank Mahara Minstrels have closed, and Mr. Mahara will take out an attraction under canvas this Summer.—John L. Shipley, as press agent of the Princess at Des Moines, is doing some of the best press work ever accomplished for a playhouse in Iowa.—Announcement is just made of the engagement of Fred Valley to Kittie Friday, of Des Moines. Mr. Valley was formerly with the Yankee Robinson co., and is now press agent for the Orpheum.—Treasurer Vernon Meyer retires from the staff of the Princess at Des Moines 16, to join the staff of the Majestic, as auditor.—The Armory Theatre at Bethryille succeeds the old Opera House, which was burned March 6. Spencer Cox is manager.—A co. has been organized at West Liberty to build a new opera house.—Bertha Van Norman has succeeded Miss Lawrence as the leadman at the Princess Theatre in Des Moines. Miss Lawrence will join the Poli Summer Stock co. at Springfield, Mass.

FRANK E. FOSTER.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): Henry Miller in Her Husband's Wife 12; great, to fair business. Ishmael 14. The Climax, with Leona Watson, 18. The Great Divide 19 (return).—ITEM: To-night, 13, is the first night for the genial Jolly Professor J. Henri Fischer to take his old seat as leader of the orchestra. He was previously located at the Washington Theatre in Spokane. Greetings, professor.

CLINTON.—THEATRE (C. H. Dixon): Seven Minstrels 7, 8 (local); big business. The Goddess of Liberty 6 filled the house and pleased all. Sallie Fisher and George Parsons were decidedly good. Miss Fisher pleased and secured fair vocalism. The Blood Still Flows repeated to good business. Louis Mann's remarkable characterization again admired and talked of. The Fair Co-ed 11; introduced Elsie Janis with excellent co. to very good and enthusiastic audience in their mutual pleasure. Ishmael 13; rather light house. The Norseman 15. The Flirting Princess 21. Blanche Walsh May 5.—ITEM: Miss Janis was so charmed with the view of the Mississippi River on a bright Spring morning that she chartered a launch, and made the trip from Clinton to Davenport in that manner 12.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin-Kindl and Co.): Dark 6, 7. Gertrude Quinlan in Miss Patsy 8; gave the best of satisfaction to fair house. The Servant in the House 9; general satisfaction to fair business. Dark 10, 11. Sapho 12; fair sized audience, pleased. The Norseman 13.—OPERA HOUSE (D. L. Hughes): Elsie Janis 13 in The Fair Co-ed; played a fair sized house. Mr. Laitre and Heath in in Hayti 19.—PRINCESS (Chamberlin-Kindl and Co.): Princess Stock co. 11-16 in The Crisis.

WATERLOO.—SYNDICATE (A. J. Busby): Chase-Lister Stock 4-9; good business; plays: His Majesty the King, Million Dollar Kid, Monte Cristo, The Cowboy and the Princess, The Devil, and The Girl from the 101 Ranch. Attraction will stay another week.—WATERLOO (A. J. Busby): Miss Patsy 8; pleased good business; fine attraction. Louis Mann in The Man Who Stood Still 9; pleased good house; fine attraction. The Servant in the House 11; good business and attraction. Joys of the World 15. Field's Minstrels 18. The Flirting Princess 27.

DUBUQUE.—GRAND (William L. Bradley): Happy-Go-Lucky Vaudeville (amateur) for benefit of Humane Society 7; delighted a full house. Louis Mann in The Man Who Stood Still 8; captivated an excellent audience; repeated calls brought him before the curtain at end of third act. Elsie Janis, with an excellent co., played to fine business 9. Maxwell Hall Stock co. 11-15. Al. Field's Minstrels 16. Wildfire 18. Local 19. The Flirting Princess 23. Blanche Walsh May 4.

COUNCIL BLUFFS.—STAR (P. G. Mooney): Ishmael 7; to fair house. The Great Divide 10; was pleasantly received by a large audience. Herr, the Man of Mystery, started a five nights' engagement 11; to packed house. As You Like It 16.

FORT MADISON.—ERINGER GRAND (W. Eringer): The Little Homestead 8; fair co. and house. The Servant in the House 9; good co. and house. The Jockey and the Maid 10; fair co. and house. The Climax 15. Traveling Salesman 24.

OTTUMWA.—GRAND (J. F. Jersey): The Fifty-fourth Iowa Regiment Band (local) 11; packed house; concert excellent. Myrtle Jersey, formerly with Under Southern Skies co., assisted and scored. Fiske O'Hara 13; good co. and business; appreciated.

PERRY.—OPERA HOUSE (A. W. Walton): The Man on the Box 8; pleased a good house. Sapho 14.

KANSAS.

FORT SCOTT.—DAVIDSON (Harry C. Brnich): Dorothy Morton in The Widow Jones 3; good, to fair house. The Flower of the Ranch 7; very good co. and fair business. Miss Patsy 28. Wildfire May 5.

SALINA.—CONVENTION HALL (J. A. Kimball): The Third Degree 30; pleased large house. The Traveling Salesman 7; fair, to good house. The Thief 14. The Minneapolis Symphony Orchestra 15.

HUTCHINSON.—HOME (W. A. Lee): The Traveling Salesman 6; fine co., to good business. St. Elmo 7; good co., fair business. The Merry Widow 28. The New Stubborn Cinderella May 2.

COLUMBUS.—McGHIE'S (W. R. McGhie): Latimore and Leigh Stock co. opened 11 for week to good business. Tempest and Sunshine 19.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): The Flower of the Ranch 8; good house.

KENTUCKY.

HENDERSON.—PARK (J. D. Kilgore): Renfrow Stock co. opened 11 to good business; will continue until 23. Silver Threads 27.

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MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Klark Stock co. closed 9; good business; average co. A good house saw The Soul Kiss 11; Robert Leit as Mephisto was especially good. Billie Burke in Mrs. Dot 12 was one of the best attractions of the season; a perfect production by an admirable co. Peary lecture 13, "To the Top of the World," deeply interested an appreciative and crowded house. The Man Who Wins (local) 14. Auburn Musical Club 15. Kirk Brown Stock co. 18-23. Havana 21.—ITEM: Soul Kiss closes New Britain 23.

BANGOR.—OPERA HOUSE (F. A. Owen): The Chicago Stock co. closed 9 and presented to fair audiences Men and Women, Two Men and That Woman, Toll Gate Inn, Nell Gwynne of Old Drury, The Little Gray Lady, St. Elmo, The Last Trail, Clothes, The Missourians, The Straight Road, and Genesee of the Hills; co. and performance good. The Soul Kiss 12; well pleased an audience that packed the house. James T. Powers in Havana 20. Kirk Brown Stock co.

BRUNSWICK.—TOWN HALL (H. J. Given): S. of V. Military Drill and Concert 6; excellent; packed house. Gladys Klark co. 14-18. Circle Cremazie 19. Saturday Club 22 (local).

BELFAST.—OPERA HOUSE (W. J. Clifford): Billed for 19, 20 minstrels (local), for benefit of Belfast Brass Band.

MARYLAND.

CUMBERLAND.—MARYLAND THEATRE (W. L. McCray, res. mgr.): The Pirates of Penzance (local) March 30; very creditable performance, to large house. Vaudeville and motion pictures 31-2; to good business. The Third Degree 7; excellent co. and business; the work of George Sumner as Richard Brewster, Irene Cahier as Mrs. Jeffries, Mr., and Marion Kerby as Annie Jeffries won much applause, especially Miss Kerby. Gramstark 8; good co. to fair business; Miss Perry scored by her clever acting. The Traveling Salesman 14. The Pittsburg Festival Orchestra 22.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): Gramstark 9 (matinee and night); full houses and pleased. Ben Greet Players in Twelfth Night and Merchant of Venice 15 (matinee and night); very good, to fair houses. Vaudeville and pictures 12-16 (except 13); crowded houses and pleased. Chauncey-Keiffer Stock co. 18-23.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Gramstark 12; good performances and business. Charles Grapewin 30.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): After an absence of ten years Anna Held made her reappearance here in Miss Innocence 7 and was greeted by a very large audience. Miss Held wore some very handsome costumes and proved a great favorite. Charles A. Bigelow left the co. some weeks ago and his place was filled by an understudy, name unknown, who essayed the comedy work. Lawrence D'Orsay, of Earl of Pawtucket fame, was speedily recognized by old admirers on his first entrance. He is "doocidly clevah, dontcher know." Gene Lumenka and Frances Farr sang several songs effectively, Miss Farr's "Silvery Moon," with accompaniment of chime bells distributed along the balcony fronts and in other parts of the house, making a decided hit. The rotund Maurice Hageman should be mentioned for character bits. There were also many others in the large cast and chorus who won popular favor. A very large chorus, well costumed; the stag settings were excellent, and the performance gave excellent satisfaction. U. T. C. 9, matinee and night, with James H. Grey in the character of Uncle Tom. A fair co. and performance, to good attendance. Concert 10, matinee; pictures and vaudeville, to good attendance. George Primrose's Minstrels 14. Concert 17. An American Idea 19.—ITEMS: Fall River Lodge of Elks installed the officers of the New Bedford Lodge 5.—The Savoy, Bijou and Premier theatres are drawing large attendance each week.—It is announced that the Academy will be booked by the Shuberts in the future, which means that the independent attractions will be seen here.—The members of Cohan and Harris' An American Idea co. will be the guests at a theatrical ball given in their honor after the night performance 19. The affair will take place in Music Hall and has been arranged by Leo L. Leger and J. Fred Miller, of the Academy.—Arthur Welch, of Brewster's Millions co., arrived home 10 after an eight months' trip to the Pacific Coast and back.—Manager W. F. Mason, of Cohan and Harris, arrived home 11 after a very successful season. Manager Mason closed a deal with Cohan and Harris for next season. He was warmly greeted by his many friends in town.—J. M. Welch will attend the theatrical ball given in honor of An American Idea co. 19.—Manager Wiley announces that all attractions booked for the Academy will appear as previously stated. W. F. GEE.

NORTHAMPTON.—ACADEMY (B. L. Potter): Mabel Barrison and Harry Conor in Lulu's Husbands 7; cleverly entertained a fair house. Lonely Lives 8; good, to rather small attendance, in which college faculty formed the largest proportion. Much Ado About Nothing, by Amherst College seniors 9; good, to chiefly college audience. Clara Turner co. 11-16; good, to good attendance. Plays: A Thief in the House, The White Slave, Don't Lie, St. Elmo, A Merry Widow's Romance, As Men Sow, A Modern Lady Godiva, and A Pair of Twins, Tech Show 16. Leigh De Lacy 18-23. Harvard Musical Clubs 30.—ITEM: Lonely Lives, presented by the American Dramatic Guild, was one of the few special performances of the Hauptmann play given in this country. Considering the rarity of opportunity to see one of Hauptmann's modern dramas produced, the application of this one to the higher education of women, and that the Northampton performance was for the benefit of the Smith College Library patronage was not what might have been expected. Most of the parts were well taken. There was special interest in that of Frank Lea Short as John Vockerat, as Mr. Short was much in this city two years ago when he trained the Smith College seniors for Ibsen's The Pretenders.

WORCESTER.—THEATRE (J. F. Burke): The New York Yiddish Opera co. in My Wife's Friend 7 to a poor house. Anna Held in Miss Innocence 8, 9, and matinee 9; pleased large and fashionable audiences. George Primrose Minstrels 18 pleased a capacity house. Billie Burke in Mrs. Dot 13, 14. The Soul Kiss 15, 16. The Three Twins 21-23. The American Idea 25. Jacob P. Adler 27. Blanche Bates in The Fighting Hope 28. The Commercial Travelers' Minstrel Show 29. The Man of the Hour 30. Worcester Stock co. May 2 indefinite.—FRANKLIN SQUARE (Joseph A. Mack, res. mgr.): Uncle Tom's Cabin 11-16; fair co., to good business. Gramstark 18-23. Ward and Vokes in The Promoters May 2-7.—ITEMS: Albert Lando has been engaged as director of the Poli Stock co., this being his fourth season.—Violet Bowers, a Worcester girl, is with Miss Innocence this season.—Emily Wakeman has been engaged to play the heavy parts for the Worcester Stock co.

HAVERHILL.—ACADEMY (Will H. Stevens): On the Rio Grande 11, 12; given by the employees of the post-office; was in all points the very best local entertainment given for a number of seasons, and received splendid patronage. All the parts were exceedingly well portrayed and the boys in blue have every reason to be proud of this, their first attempt as thespians. A Night Out, given 13 by the St. James Alumni, pleased a large audience and added a tidy sum to their treasury. Minstrels of the Sacred Heart Church 15; to packed house. The Soul Kiss 19, closing the season at this house.—ITEM: Extensive repairs will be made during the Summer and the house reopen Labor Day.

GLOUCESTER.—UNION HALL THEATRE (Lothrop and Tolman): Taylor Stock co. 4-9 to good business; co. fair. Soul Kiss 15. Billy, the Boy Artist, 19.

ROCKLAND.—OPERA HOUSE (John J. Bowler): The Mountain Waif 14. Taylor Stock co. in repertoire 18-23.

MICHIGAN.

GRAND RAPIDS.—POWERS (Mrs. Bilbman): The Servant in the House 7-9; excellent; deserved better patronage. David Warfield in The Music Master 11, 12; delighted capacity houses. Tilly Koenen 14. Mrs. Leslie Carter

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THE MESSRS. SHUBERT ANNOUNCE
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LAST WEEK
The MESSRS. SHUBERT Announce
Marietta Olly
—IN—
THE WHIRLWIND
THURSDAY, APRIL 28
DE WOLF HOPPER

Lew Fields' HERALD SQUARE B'way & 35th
Matinees this week—Thursday and Saturday, 2:15
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LEW FIELDS PRESENTS
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ANNA HELD
In ZIEGFELD'S $65,000 MUSICAL ENTERTAINMENT
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LIBERTY Theatre, 42d St., West of B'way Evgs. 8. Mats. Wed. & Sat. 2.
KLAW & ERLANGER . . . Managers
CHARLES FROHMAN presents
THE FANTASTICAL MUSICAL COMEDY
THE ARCADIANS
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Made by Lionel Monckton and Howard Talbot
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COHAN & HARRIS present
SEASON SOLID SUCCESS SMITH'S
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BELASCO THEATRE, 42d Street, near Broadway
Evenings, 8:15. Mats. Saturday, 2:15
FREDERIC THOMPSON presents
MABEL TALIAFERRO
In Her New Play,
The Call of the Cricket

THE BELASCO STUYVESANT Theatre, West 44th St. near Broadway. Evgs. 8:15. Matinees Thurs. & Sat. at 2:15.
DAVID BELASCO presents
THE LILY
Adapted from the French of Wolf and Leroux by David Belasco
With Distinguished All Star Cast

LYCEUM 45th St., near B'way. Evs. 8:15 Mats. Thurs. and Sat., at 2:15.
DANIEL FROHMAN . . . Manager
LAST WEEK
HARRISON GREY FISKE presents
MRS. FISKE
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TUESDAY next WEDNESDAY EVENING
"HANNELE"
By Gerhardt Hauptmann, Preceded by
"THE GREEN COCKATOO"
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Commencing THURSDAY MAT. and balance of the engagement Pillars of Society by Henrik Ibsen

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HENRY W. SAVAGE OFFERS
THE DRAMA THAT THRILLED ALL PARIS
BY ALEXANDRE BISSON

NEW YORK Theatre, B'way, 45th St. Evs 8:15; Mats. Wed. and Sat. 2:15
Special Wednesday Mats., 25c. to $1.50
HENRY B. HARRIS presents
The New Whimsical Musical Comedy,
A SKYLARK
With a Cast of 100
Book and Lyrics by William Harris, Jr.
Music by Frank G. Dossert

15, 16. Aborn Grand Opera co. in Il Trovatore 18, Faust 19, Carmen and Aida 20. De Wolf Hopper 21. The Golden Butterfly 26.——MAJESTIC (Orin Stair): East Lynne 7-9; fair, to fair business. The Catherine Countiss co. opened in The Climbers 10; to capacity house. Miss Countiss, who made many friends in Grand Rapids last season, received an ovation and was deluged with flowers. Miss Countiss brought an entirely new co., among whom are Bessie Lea Lestina, Irene Moore, Weiba West, Eugenie Du Bois, Belle D'Arcy, Anna Berger Drake and Messrs. Franklin Robbins, Jack Barnes, George Riddell, Joseph Selmser, Allan Murnane, Fred Cummings, Addison Pitt and Arthur Jarrett. Miss Countiss has selected The Christian for the second week's offering.

ESCANABA.—OPERA HOUSE (F. M. Peterson): The Power's Hypnotic co. 4-9; fair business; poor co.; disbanded here. The Wolf 10; pleased a good sized audience. Moc Bad All Stock 11-16 opened to very large house and continued to please. Polly of the Circus 13. Harvey Stock co. 25-30. The Third Degree 28. The Traveling Salesman May 5. Blanche Walsh 12.——BEN'S (Gundlach and Kaldelsch): A Texas Ranger 10 pleased large house.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Professor Don Philippino 7 and his full band of musicians played to a good house; best selections ever heard here; not enough can be said for this co. Dr. Powell 10 (lecture)) to a good business. Daniel Boone on the Trail 11 pleased a fair house. Buster Brown and Polly of the Circus coming.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): A well filled auditorium saw Two Merry Tramps 6. Powell and Cohan's Musical Comedy co. 11-16. Al. G. Field's Greater Minstrels 20. Whitney Brothers' Concert 22. Daniel Boone on the Trail 25. Henry Miller's production, The Servant in the House, May 5. Powell and Cohan's Musical Comedy co. 9-14.

CALUMET.—THEATRE (J. D. Cuddihy): The Vassar Choir 7; under the auspices Y. M. C. A. Lyceum course; played to a very large and appreciative audience; best of satisfaction. Andrew Robinson in The Wolf 4; played to capacity; entire satisfaction. Mrs. Leslie Carter 6; to big business; pleased a very large audience.

BATTLE CREEK.—POST (E. R. Smith): The Servant in the House 7; to fair house; pleased. Preston and Bricket Players in An Unequal Match 10; good house; fairly pleased. Ellen Van Valkenburg in Maude Adams' play, What Every Woman Knows, 11; large house; pleased.

CADILLAC.—THEATRE (Tom Kress): Tom Marks' Repertoire co. 11-16 in following plays to good business: The Irish Boarder, Driven from Ireland, Rose of Killarney, North Carolina, Garry Owen, and Because She Loved Him So. Buster Brown 26. The Traveling Salesman 28.

KALAMAZOO.—FULLER (W. J. Donnelly): David Warfield in The Music Master 15; delighted capacity house. The Traveling Salesman 16.——ITEM: On account of David Warfield and The Traveling Salesman the vaudeville bill playing at the Fuller was transferred to the Academy of Music for two nights.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): The Wolf 8; good co.; small attendance. Mrs. Leslie Carter in Vesta Herne 9; fair business. Texas Ranger 13. Ida St. Leon, with Polly of the Circus, 19. Buster Brown Musicals 25, 26.

BIG RAPIDS.—COLONIAL (Bartlett Doe): Tom Marks co. 4-9; well received by fair business. The Polmatier Sisters (local benefit) 15. The Sisterhood of Bridget (local) 16. Buster Brown 22. The Traveling Salesman 25.

PORT HURON.—MAJESTIC (Sam Hartwell): Girl Question 8; pleased good business. Man of the Hour 10; good co. and business. Al. Wilson in Shamrocks 29. Goddess of Liberty May 1.

JACKSON.—ATHENAEUM (H. J. Porter): Arsene Lupin 5; excellent attraction; small house. The Servant in the House 11. Mrs. Leslie Carter in Vesta Herne 13. David Warfield in The Music Master; seats all sold.

FLINT.—STONE'S (A. C. Pegg): Lillian Russell in The First Night 1; a very good attraction and played to a full house. The Man of the Hour 6; very good and excellent business.

ANN ARBOR.—WHITNEY (A. C. Abbot): Arsene Lupin 7; fine co.; good house. Richard Carle 14. David Warfield 16. De Wolf Hopper 18. Mrs. Leslie Carter 21. Field's Minstrels 23.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): Don Philippini's Band 8; to fair business. Daniel Boone on the Trail 11; pleased. Austin Webb in The Traveling Salesman 18.

OWOSSO.—THEATRE (A. H. Cuben, res. mgr.): Two Merry Tramps 9; poor attraction, to fair house. The Soul Kiss 16. Creatore's Band 29. The Traveling Salesman 2.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle): The Wolf 11; pleased small house. Powers (hypnotist) 25-30.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Goddess of Liberty 5; to big business; Sallie Fisher and George Parsons very strong in their respective parts. The Top o' th' World 9, with Bailey and Austin, played to two good houses and pleased. Arizona 10, matinee and evening, to only fair business; good attraction. The Girl of the Golden West 11.

ALBERT LEA.—BROADWAY (F. H. Mallery): The Girl of the Golden West 5; good performance, to fair business. The Top o' th' World 10; good business; best musical comedy here this season. Minneapolis Symphony Orchestra 11; packed house enjoyed a fine concert. Albert Lea Beethoven Club 14. Flora De Voss co. 17. The Norseman 26 to 28.

ROCHESTER.—METROPOLITAN (J. E. Reid): Monte Cristo March 28; to fair house. Polly of the Circus 6; to good business. The Girl of the Golden West 8; to fair business. Minneapolis Symphony Orchestra 9; to packed house. Morgan Stock co. 11-16. U. T. C. 23. A Pair of Country Kids 27.

MANKATO.—THEATRE (G. H. Griebel, Jr.): The Girl of the Golden West 7; to fair house; co. good. The Top o' th' World 7; to good house; co. best of the season; Bailey and Austin deserve special mention for clever work. John F. Young in The Money and the Girl 12. The Virginian 18.

ST. CLOUD.—OPERA HOUSE (E. T. Davidson): The Minneapolis Symphony Orchestra, Emil Oberhoffer, director, 5; every seat and all standing room taken; great success; audience simply delighted. Polly of the Circus 10 (return); large house enjoyed this pretty play.

ST. PETER.—OPERA HOUSE (Ludeke Brothers): Heart of Alaska March 28; good, to light business. Polly of the Circus 1; excellent, to good business. Tiger and the Lamb 2; poor business and co. Home talent 13.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Polly of the Circus 6; an excellent co. gave satisfaction to the best house under the present management.

HIBBING.—POWERS' (H. De Chambeau): Dark.——HEALEY'S (J. Barrichter): The Fisher Stock co. indefinite.

BRAINERD.—PARK OPERA HOUSE (F. G. Hall, res. mgr.): The Girl of the Golden West 16.

MISSISSIPPI.

BILOXI.—DUKATES' (Lew Rose): Vaudeville and pictures 5-9. Benefit for hospital by local talent 10 was well patronized.

COLUMBUS.—THEATRE (James W. Newby): The Cowboy Girl 5-9 pleased fair business.

SCRANTON.—WARFIELD (R. J. Blethen): Schubert Symphony Club March 9. George Primrose's Minstrels 21. The Three Twins 18.

MISSOURI.

ST. JOSEPH.—TOOTLE (G. U. Philley): The Climax 4, 5 was well received by fair business; Howard Lange and Leona Watson were great favorites. Madame Marcella Sembrich received a brilliant reception from a crowded house. The Third Degree 9, 10 by an excellent co.; pleased fair business; Paul Everton was excellent in his character; Fernanda Eliscu was a great personal favorite, and received a number of handsome floral offerings. Al. G. Field's Minstrels 13. Miss Patsy 16.——LYCEUM (G. U. Philley): Go-Won-Go Mohawk 3-6; a good co. pleased fair business. Williams' Imperials 7-9; one of the best of the season; olio especially good; business good. U. T. C. 10-16. The Empire Show 14-16.

HANNIBAL.—PARK (J. R. Price): The Climax 4; good co.; business fair. The Little Homestead 5 pleased two fair houses. Henry Miller in Her Husband's Wife 11. The Flower of the Ranch 15. As Told in the Hills 23.

JOPLIN.—THEATRE (W. W. Bray): Blanche Walsh in The Test 11. Great Divide (return) 14.——NEW CLUB THEATRE (L. T. Ballard): Dorothy Morton in Widow Jones 4; good co.; fair business; very stormy night.

MEXICO.—OPERA HOUSE (A. B. Waterman): The Third Degree 6; excellent attraction. As Told in the Hills 15. The Traveling Salesman 21.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Robert Edeson 10 in A Man's a Man. T. M. A. Benedt (vaudeville) 21. Arrival of Kitty 24. Robert Mantell 26, 27. The Round Up 29, 30. Otis Skinner May 11, 12, St. Elmo 13, 14. The Gingerbread Man 21. Little Johnny Jones 22. The Prince of To-night 23, 30.——FAMILY (G. M. Crawford): Harry Cornell Stock co. 10-16. The King of the Desert 17-23. Ten Nights in a Barroom.

HELENA.—THEATRE (George A. Miner): Mrs. Leslie Carter in The Writing on the Wall March 17 played to good house. Virginian 24; excellent house. Cousin Kate 29 to fair house. Robert Edeson in A Man's a Man 9; excellent production; good house. Arrival of Kitty 22. Robert Mantell in Louis 11 28.

NEBRASKA.

LINCOLN.—OLIVER (F. G. Zehrung): The Fair Co-ed 6; good, to capacity house. The Climax 7, 8; good, to poor houses. Field's Minstrels 9; good, to good houses. The Third Degree 11. Miss Patsy 14. Charles B. Hanford 15, 16.——LYRIC (L. M. Gorman): A Temperance Town 4-9; good, to capacity houses. Northern Lights 11-16. Sherlock Holmes 18-23.——ORPHEUM (H. E. Billings): Hammond-Atwell co. and a good bill 4-9 to good houses.——ITEMS: In addition to the new leading man, Mr. Sabine, the Lyric co. will secure new members to take the places of Mr. Drummer, Miss Redding, and Mr. and Mrs. Bellaire, who will leave the co. soon.—Louise Carter, the leading woman, who contemplated leaving, will remain with the co. FORREST W. TEBBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup): Al. G. Field's Minstrels 8; S. R. O.; the usual pleasing performance. Charles B. Hanford in The Old Guard and The Taming of the Shrew 12; pleasing performances to good business.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): The Great Divide 11; fair business and co.; pleased. Traveling Salesman 14. Virginian 22. Lion and the Mouse 28.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): Kempton Komedy co. 9-11; fair business. Hanaford in Taming of the Shrew 15.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus.-mgr.): Creatore and His Band 6 delighted fair but select audience. King's moving pictures 9 pleased good business; matinee and night. Same 16 and 23.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Man of the Hour booked for 9 canceled. The Soul Kiss 13; good business; pleased. Vaudeville and pictures 14-16.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Billy, the Boy Artist, 11; large and pleased audience.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Vaudeville at popular prices continues to have its innings twice weekly. The bill 7 drew an appreciative audience of good size, and an excellent bill packed the house 9. Vaudeville 14. Local Lodge of Elks' benefit 28.——ITEMS: George Silpath, stage-manager at the Auditorium, was in Trenton 10, in the interest of the house.—The fortunate winners in the Bermuda contest, conducted by the "Daily Enterprise," left this city 5—The six popular young women and their chaperons were the guests of the management of the New York Hippodrome prior to sailing.—Frederick Brelsford, head doorman at the Auditorium, has entered the managerial field.—Miss Barlow (Mrs. Brady), of Barlow and Barrett, is a direct descendant of the late Billy Barlow, the famous minstrel.—The marriage of Florrie Benjamin (Florence Henry), the dainty comedienne, to William Moran, a well-known vaudeville artist of New York, caused some surprise among her friends in this city. Congratulations were showered upon the happy couple on their appearance, with Victor Stetzer, in a sketch at the Auditorium 7.——E. Burd Grubb, Jr., son of General E. Burd Grubb, ex-Minister to Spain, gave a box party to his make friends at the Auditorium 7.—The Majestic, now under the management of A. W. Church, is doing good business.

J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE (Henry B. Harris presented Winchell Smith's new comedy, founded on George Randolph Chester's novel, Bobby Burnit, 7, 8 before three large audiences. Wallace Eddinger in the title role was very satisfactory. In the earlier acts the character is rather improbable, but the last two give him the opportunity of showing the stuff he is made of, of which he takes advantage, and gives a truly delightful performance. George A. Wright as Johnson was excellent. Bapley Holmes as Sam Stone, a politico boss, was good. Willette Kershaw was pleasing, as was Ruth Rose as Nellie Platt. Jack Webster as Bill was good, as was Frederick G. Strong as Appierod. John O'Hara as Silas Trimmer, Charles Lane as Smythe; in fact, the entire co. was of a very satisfactory nature. Cole and Johnson appeared 11-13 in The Red Moon before large audiences, who were very generous in their applause. There are several very pleasing musical numbers, which received encores, the two principals naturally taking the largest share. Ward and Vokes 15. Robert Hellyer 23. ALBERT C. D. WILSON.

PATERSON.—LYCEUM (F. J. Gilbert): Georges Sydney, assisted by a bevy of pretty girls and well groomed young men, offered The Joy Rider for the Lyceum patrons approval 11-13. The author does not offer much that is new, but several musical numbers and the individual efforts of the co. go upward making up an enjoyable performance. The scenic effects are also deserving of mention. Business was good. Three Weeks came for three days 14-16, and did a satisfactory business, owing to good advance work. The co. headed by Joanna Towler was capable and pleased. The Wireless 18-23. Hebrew Ladies' Minstrels 25-27.——EMPIRE (A. M. Bruggeman): Presented the following attractive bill 11-16 to good houses: Cardownie Sisters, Gert Trio, Walsh and Burns, E. F. Sullivan and co., Hilton and Lewis, Valdon, and pictures; performance good.

PLAINFIELD.—THEATRE (Proctor and Sanderson): A Gentleman from Mississippi played to crowded house 11; capable co., with Thomas Wise as the star. Douglas Fairbanks, who is remembered here for his part in Only a Girl, shared honors with him, and both were called for curtain speeches. Others who added materially to the success of the production were Laura Butler as the widow and Ruth Shepley and Lois May as the senator's daughters.——ITEM: Douglas Fairbanks will leave the co. at the close of the season for a stellar role in a new play by William A. Brady and Joseph R. Grismer.

CAMDEN.—BROADWAY: The Chester De Vonde Stock co., under direction of A. C. Derner, opened 18 in Rather, which will be followed by Under Two Flags. The stock co. is a good one and includes Grace Van Auken, Elliott J. Simmes, Ada Gardner Allen, Carson Davenport, Blanche Henshaw, William Saunders, Maude Blair, Louis Mortelles, Eleanor Hall, Harvey Forster, and A. C. Allen, director.

NEW YORK.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Clarence Bennett in The Holy City 5; Mr. Bennett, Pauline Harlee, George Dill, Capitola Marshall, Frederick Brandon, and Roy Engel gave fine performance; pleasing very good business. The King of Tramps 9; poor, to good business. Mary Manners 15 canceled. The Robinson Opera co. opens for an indefinite engagement 14 with The Belle of New York. This is the management's first attempt to present a Summer stock, and much favorable comment being heard indicates that venture will prove successful. The Mikado 18-20. Manager Mattraw will continue to play the first-class one-night stands, the opera co. laying off one night in such cases.——ITEMS: Harold Radder, of this city, joined The King of Tramps co. 11 as trap drummer in band and orchestra.—Elks' Social Session was held 7. Entertainment consisted of D. A. Nolan, Exalted Ruler, address. "What Is An Elk?" George Lawyer; songs and monologue, Mr. Parker (of Lyric); Sharp Brothers, dancers; Charles Winslow rendered "The Old Red Cradle;" selection, Elks' Orchestra; selections, the Garland Quartette; J. B. Bradley, songs; selection, Elks' Band; W. Brenno and R. W. Carpenter, boxing bout; Nick Parker, recitation; J. B. Bradley (from Lyric) and member of New York No. 1, rendered "Silver Threads Among the Gold," by request.—Clarence Bennett, star and author of "The Holy City," delivered very fine and interesting lecture to audience of over 800 at High School Auditorium on "Life of Shakespeare."—State Firemen's Convention will be held here Aug. 16-19, and the Tri-Convention, consisting of Jefferson, Lewis, and St. Lawrence counties firemen's associations, will be held same dates.—George R. Van Namee, general secretary, Cleveland Building, is now looking for and booking attractions.

GEORGE W. KEATING.

ELMIRA.—LYCEUM (Lee Norton, business-mgr.): The houseful of people who gathered at advance prices for Fritzi Scheff's production of The Prima Donna 7 encountered an unfortunate and apparently uncalled for fiasco. Annoyed by a momentary break in the electric lighting of her dressing room, Madame Scheff refused to go on, and left the theatre in a huff. At nine o'clock the co.'s stage-manager announced from the stage that the star was "indisposed," that the performance would be given with an understudy in the leading role, and that those desiring their money back would be accommodated at the box-office. Most of the large audience left the theatre with expressions of sympathy for Madame Scheff's manager and the house management. Before a handful of people Adaline Hutchinson assumed the premiere part and, omitting some of the more difficult numbers, did fairly well. Jack Hazzard, always good, made a lovable Gundelfinger, and Phil Branson and Tillie Salinger, formerly of this city, greatly pleased their friends with their clever work. Others who did well were Gilbert Clayton, William K. Harcourt, Vernon Davidson, Herbert Ayling, and Donald Hall, and the orchestral direction of John Lund was noteworthy. Howe's moving pictures 8; large and well pleased house. Justina Wayne in Beverly 9; two good houses; excellent production. The Yankee Prince 15. Thurston 18. Seven Days 23.——FEDERATION: Academy Minstrels 21, 22.——ITEMS: Pauline Butler has joined Winning a Wife.—E. F. Maxwell has gone in advance of the Maxwell-Hall Stock co.—Robert J. Tuttle has been made press representative of the Horne Stock co.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): For the sixth week 11-16 of the Bert Lytell Stock co. of players put on a fine production of Soldiers of Fortune, which attracted very large audiences. Mr. Lytell and Miss Ramson, in the leading roles, scored as well deserved success. The stage setting surpassed anything yet done by this stock organization. Madame Sembrich 17. Lytell Stock co. in Heartsease 19-23. A Gentleman from Mississippi 30.——PROCTOR'S (Howard Graham, res. mgr.): George Beban and co. 11-16 returned and was warmly received by full capacity audiences.——EMPIRE (James H. Rhodes, res. mgr.): Bohic's Knickerbockers 7-9; sustained its popularity, giving a thoroughly up-to-date burlesque performance; business big. World Beaters 11-13; drew large business; Jessie Keller, bicycle rider; Ben Rose, and Clipper Comedy Four were prominent figures on the bill. Trocaderos 14-16. Colleen Girls 18-20. Jersey Lilies 21-23.——GAIETY (H. E. Nicholas): The Jolly Girls, featuring the Girl in the Red Mask, did prosperous business 7-9. John Grieve's Fay Foster co. 11-13, with athletic features, drew packed houses. Moulin Rouge 14-16. Sam T. Jack's co. 18-20.——MAJESTIC (Emil Deiches): An excellent vaudeville programme and moving pictures served to fill the house 11-16.——ITEMS: Resident Manager Gordon, of the Hall, announces that all of the Brady and Grismer attractions will be in the future booked at his house, arrangements having been made with the Shuberts to that effect. Jake Carlin, stage director at Proctor's Theatre, will continue as manager of Altro Park, the principal Summer resort here, which opens June 1. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolf): Three Twins 11-16; Clifton Crawford headed the cast and his work pleased. Joseph Allen was as able aid in giving interest to the story and its action. Daisy Leon carried off the vocal honors. Mayme Gehrue and Delia Niven rendered excellent support. Arnold Daly in The Penalty 18-20.——COOK'S (F. G. Parry): School Days 11-16; enjoyed by large houses. Prominent in the cast are Herman Timberg, Wilfred Berrick, Dan Coleman, Anna Wilkes and Florence Benedict. Lion and the Mouse 18-23.——CORINTHIAN (H. G. Jacobs): Jersey Lilies 11-16. The usual musical farce pleased large houses. The olio contains some acts of unusual merit. The work of Leon Errol as a German dialect comedian was particularly good. Business good.——ITEMS: Manager Frank Parry, of Cook's, is planning for a new theatre, of which he will be the resident manager. He has found that Cook's is not large enough to meet the demands on it. The new theatre will be of fireproof construction and will have a seating capacity of 1,900. Mr. Parry intends to book only the better class of popular price attractions. R. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): The Commuters 14-16. The Gentleman from Mississippi 18-23.——BASTABLE (R. Bastable): Florence Gear, featured, Fluffy Ruffles, and pleased 7-9. Montana, a attracted well and pleased 7-9. Montana, a conventional Western melodrama, to tophemy business 11-13. Thurston 14-16. May Irwin 23, 24.——ITEM: I. Kier and Jesse Kaufman, of 28.——ITEM: I. Kier and Jesse Kaufman, of the Bastable forces, are spending a few days in Rochester. E. A. BRIDGMAN.

OSWEGO.—RICHARDSON (Fred Follett): Under Southern Skies 5; good co. and business. The Climax 26.——ITEMS: Fred Gilles, lately manager of this house, has been transferred to manager of this house, has been transferred to Binghamton. He was here but a short time, but made many friends, who regret his departure, and unite in wishing him luck in his new position.—Fred Follett, who succeeded Mr. Gilles, has had much experience, having been treasurer of the Bijou at Pittsburgh, and the Star, of New York city, manager of the Murray Hill, of that city; also at one time manager for the Trocadero at Chicago.—Frank Foster, formerly of this city, now managing the theatre at Oneonta, N. Y., was the guest of W. P. Kane, treasurer of the Richardson, 10.——Ina Winstead, while playing here 7-9, ruptured a small artery in her right eye, which necessitated her closing her engagement, and leaving for her home in Connecticut.—W. J. Eccleson, of Portsmouth, Ohio, has succeeded Marvin Savage as pianist at the Richardson. Mr. Eccleson is an excellent musician, and comes well recommended.

PALMYRA.—OPERA HOUSE (H. L. Averill): Edward N. Hoyt in Ingomar 9; very good to good business. Pictures and Dippolla, barrel jumper, 9; packed house; good. Pictures and Harold Crane, the college comedian, 13; very good bill to good business. Pictures and Grace Lavelle in The Toymakers 16.——ITEMS: Maude Stevens, who has been visiting her mother in this place, left to join the Cutter Stock co.—William D. Truax, who has been spending the Winter in Palmyra, will leave next week for Cayuga Lake Park, where he will have all of the amusement concessions the coming season. Mr. Truax has been at this park for the past eighteen years.

GLENS FALLS.—EMPIRE (J. A. Holden): The Yankee Prince 12 to S. R. O.; co. gave excellent satisfaction. Vaudeville and motion pictures 11-16 (except 12). The bill included The Two Trents, Barron's Miniature Circus, Clair Sidney, Frank Burton, and talking picture; business good.——ITEM: J. F. Garretson, who controls The World in Motion at Hudson Falls, N. Y., has signed contracts with the management of the Empire to furnish vaudeville and pictures on dark nights.

HORNELL.—CHATTUCK OPERA HOUSE (Charles S. Smith): Henrietta Crosman with excellent co. presented Sham 7; audience well pleased. Girl from Rector's 11; good house. Under Southern Skies 12, matinee and night; fair business. A Yankee Prince 16.——ITEM: Miss Crosman was underlined at Equality League Club rooms after her performance, and gave short talk in behalf of suffrage.

SARATOGA SPRINGS.—BROADWAY (John C. Grau): Haymakers' Minstrels 11; large and greatly pleased audience. The First Walpurgis Night 12, for the benefit of the Humane Society; excellent concert to delighted audience. The California Girls 21.——ITEM: A new drop curtain has been hung at the Broadway, and was first shown 11. New scenery and an asbestos first curtain will soon be added.

SCHENECTADY.—VAN CURLER (Charles G. McDonald): Emma Bunting and Her Stock co. indefinitely, playing well, to capacity. George Sidney in The Joy Rider 15; excellent.——MOHAWK (Charles Taylor): The World Beaters 14-16; good. Jersey Lilies 18-20; spicy; well attended; business good.——EM-

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PIRE: Fay Foster co. 14-16; fair; business good and improving.

NEWBURGH.—ACADEMY (Fred M. Taylor): Moving pictures 11-16 (except 13) to crowded houses; pleasing performance. Black Patti 13 to good business; pleasing performance. Moving pictures 16-23 (except 19). Three Weeks 19.——ITEM: Manager Taylor and family returned from their two months' vacation at Daytona, Fla.

AUBURN.—NEW JEFFERSON (Reis Circuit Co.): Yankee Prince 14; good house. Girl from Rector's 16; fair business.——BURTIS GRAND (J. N. Ross): Harcourt Comedy co. 11-16; good business. Same 18-23.——BURTIS AUDITORIUM (J. N. Ross): Madame Sembrich 20.

KINGSTON.—OPERA HOUSE (C. V. Dupois): Merry Widow 8 pleased to capacity house.——ORPHEUM (W. H. Prechitt): Belgard Stock co. playing indefinite time to capacity houses. Plays: Black Sheep, Wandering Boy, Nugget Nell, Younger Brothers; two performances a week.

GLOVERSVILLE.—DARLING (Will E. Gaul): The Yankee Prince 13, with Tom Lewis; S. R. O.; performance great. Montana 16. Phil Ott's Comedians 23, 24.——ITEM: The Robinson Opera co. closed 9, on account of poor business; entire co. left for Watertown, N. Y., where they will play one indefinite engagement.

BINGHAMTON.—STONE OPERA HOUSE (O. S. Hathaway): Vaudeville and moving pictures 11-23, excepting 20, 21. William Faversham 20, 21.——ITEM: Fred Gilliem, of Oswego, succeeds Charles Donley, who has been at the Stone box-office window as treasurer since the opening of the house.

UTICA.—MAJESTIC (J. O. Brooks): The Majestic Stock co. opened 10, annual engagement 11, headed by Julia Morton and Jack Chagnon, giving splendid satisfaction to large audiences. Mrs. Temple's Telegram was presented 11-13. The Royal Mounted 14-16.

JAMESTOWN. — SAMUELS' OPERA HOUSE (J. J. Waters): The Girl from Rector's 8; fair co. and business. Under Southern Skies 15. Beverly of Graustark 16, matinee and night.

LYONS.—MEMORIAL (Burt G. Ohmann): Pictures and Edward Vinton and his dog "Buster" 7-9; good business. Pictures and Italian Trio 14 pleased good business. Hadley's moving pictures 20. The Girl from Rector's 21.

CORTLAND.—THEATRE (L. M. Dillon): Under Southern Skies 6; good co. and business. Beverly 11. Girl from Rector's 15.——THEATRE AUDITORIUM: Band Carnival 4-9; fair business.

PLATTSBURGH.—THEATRE (M. H. Farrell): Phil Ott's Comedians 11, 12; two nights and matinee; good performances; packed houses. The Climax to follow.

GENEVA.—SMITH (F. K. Hardison): The Girl from U. S. A. 9 pleased good house. Uncle David Holcomb 16. Fluffy Ruffles 22. Hadley's moving pictures 23.

OWEGO.—TIOGA (J. A. Lane): Cross Stock co. 12, 13; fair performance; return date 18, 19. Girl from Rector's 14; good performance; good business. Cameli Orchestra 20.

CORNING.—OPERA HOUSE (Ernest J. Lynch): Under Southern Skies 11 pleased fair house. The Girl from Rector's 12; good house; pleased.

HERKIMER.—OPERA HOUSE (Ben Schermer): Amicitia Minstrels (local benefit Amicitia Club) 6 pleased big house; stage and setting beautiful.

WELLSVILLE. — BALDWIN (Interstate Amusement Co.): The Girl from Rector's 9 to fair business; well received. George Barr McCutcheon's Beverly 14; good advance sale.

BAY SHORE. — CARLETON OPERA HOUSE (Al. Trahern): Jessie Mae Hall in St. Elmo 8; excellent co.; business very good.

NORTH CAROLINA.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): The Land of Nod 8; excellent co.; best business of season. Graustark 14. Rob Williams' Troubadours (under canvas) 16.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): House of a Thousand Candles 12. William Sunday, Evangelist, 13.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): St. Elmo more than pleased a fair house. The work of Robert Lowe, Jay Quigley, Edgar Lewis, Harry Kernell, George Schillinger, Dave Mack, Beatrice Worth, Edna Ezbert and Maude Cleveland were especially pleasing. The Hazlett co. 11-13 did not draw heavily, but pleased. The bill consisted of McElroy and Leonard, Leo Morris, R. B. Kellen, Mollie Williams, Slater and Finch in female impersonations (fine); the marvelous Morsiands, in sensational Roman battleaxe throwing; Billy Randall and Nellie Nelson. The Great Duncan (hypnotist) week of 18, except 21, when The Third Degree have the house.——ITEMS: Frank Swan has closed with the Hazlett co. in advance, and W. M. Hazlett will go ahead.——Manager Edward Clifford went to Piqua 10, where he sang at the annual inspection of Warren Lodge of Masons.——Tom Powell, the minstrel, and his wife, and Charles Powell, late manager of the Casino Theatre, at Spring Grove Park, Springfield, were Urbana visitors 11. WILLIAM H. M'GOWN.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): William Collier in A Lucky Star 11; very pleasing and entertaining to large business. The Newlyweds (return) 14. Burr McIntosh (return) 16 in A Gentleman from Mississippi. Howe's pictures 19. Damon and Pythias (local) 20. Seven Days 21. Tom Lewis in A Yankee Prince 22. Mrs. Leslie Carter in Vasta Herne 25. J. E. Dodson in The House Next Door 25. Our New Minister 26. Rose Stahl in The Chorus Lady 27. David Warfield in The Music Master 28. The Servant in the House 29 and 30. The Traveling Salesman May 2. The Gay Hussars 4. The Third Degree 22-28.——GRAND (O. L. Hisler): In Wyoming 7-9; good business; pleased. Daniel Boone 11-13 satisfied to well filled houses. Montana 14-16. Bernard Daly 18-20 in Sweet Innisfallen. May Irwin in Mrs. Jim 22. Chinatown Trunk Mystery 24-26. John Vogel's Minstrels 30; closes season.

EAST LIVERPOOL.—CERAMIC (William Tallman): Hyde's Theatre Party 4-9, featuring Jack Warburton, presenting A Gilded Fool, Still Waters Run Deep, The Meddler, A Scrap of Paper, St. Elmo, The Texan, Chimmie Fadden; good co., to fair business. Johnson-Norman pictures 11. Lyman Howe 13. Our New Minister 16. A Gentleman from Mississippi 21. Rose Stahl in The Chorus Lady 22. David Warfield in The Music Master May 5.——ITEM: B. P. O. E., No. 258, are holding a society circus week 11-16 at Elite Rink.

BELLEFONTAINE.—GRAND (C. V. Smith): Ye Colonial Stock co. opened the second and last week of its engagement 11 with A Southern Romance; good co. and business; very strong specialties.——ITEMS: James Hornberger, stage carpenter with one of the Glaser St. Elmo cos., arrived home 9.——Gus Stein, the acrobat, will shortly locate with his family on his ranch in California.——"Bob" Leister left 7 for New Castle, Pa., to join one of the advance brigades of Hagenbeck-Wallace.

ELYRIA.—THEATRE (H. A. Dykeman): Return engagement of The Three Twins 9; two performances to splendid business; well pleased audiences. Florine Sweatman has again captured the town with her "Yama Yama." She has become a great favorite here—a very clever girl. Burr McIntosh in A Gentleman from Mississippi 12; delighted fair sized houses. The co. was well received, and what the audience lacked in numbers it made up in warmth, demanding many curtain calls and a speech by Mr. McIntosh. Lyman Howe 13; good attendance; well satisfied with splendid pictures. Vaudeville 14-16. The Newlyweds and Their Baby 18. Rose Stahl in The Chorus Lady 20.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus.-mgr.): Lillian Russell in The First Night 9; well supported and drew fair business. J. E. Dodson in The House Next Door 13. William Collier in A Lucky Star 14. John W. Vogel's Minstrels 19. David Warfield in The Music Master 22.

ASHTABULA.—LYCEUM (S. F. Cook): The Grahame Stock co. opened 4; to big business all week; plays: The Stepson, The Two Orphans, The Runaway Wife, East Lynne, Falsely Accused, Camille, Wyoming, Ten Nights in a Barroom; matinees 6 and 9. Traveling Salesman to come.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres): Paul Gilmore in The Mummy and the Humming Bird March 29; gave entire satisfaction to a fair house. Ethopia (home talent) packed the house 5. Just a Woman's Way 7; to fair house. St. Elmo 13. Al. G. Field's Minstrels 28.

WILMINGTON.—OPERA HOUSE (Wilmington Theatre Co.): Paul Gilmore in The Mummy and the Humming Bird March 28; excellent co.; fair business. Howe's pictures 1; good business. Vaughan Glaser's St. Elmo 5; splendid production and business. Amsden Stock co. 11-16.

BUCYRUS.—OPERA HOUSE (W. F. Gebrisch): Ellery's Band 6 (matinee); highly pleased crowded house. Lyman H. Howe (auspices King's Daughters) 11; good; attendance large. Vogel's Minstrels 13. Across the Great Divide 26. The Minister's Son 4.

CANTON.—OPERA HOUSE (E. E. Rutter): William Collier 12; pleased good business. The Newlyweds and Their Baby 13; large business. A Gentleman from Mississippi 15. Lyman Howe 18. Seven Days 20. Mrs. Leslie Carter 22. Our New Minister 23.

ZANESVILLE.—WELLER OPERA HOUSE (Vincent Seaveille): Willie Collier in The Lucky Star 13; pleased capacity. The Third Degree 16. Rose Stahl 18. David Warfield 22. McIntyre and Heath 27.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell): Widow McCarty 9; gave poor satisfaction to a poor house. Beverly 12; excellent satisfaction, to a fair sized audience. John W. Vozel's Minstrels 16.

PORTSMOUTH.—GRAND (C. F. Higley): The Soul Kiss 6; co. and business fair. Howe's pictures 8 was enjoyed by a small but appreciative audience. The Duncan Hypnotic co. 11-16 pleasing fair business. Top o' th' World 28.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doeright): Three Twins 8 pleased crowded house. Brewster's Millions 18. Ideal Burlesque co. 14. Mrs. Leslie Carter 21, and David Warfield will follow.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Guy Stock co. 10 pleasing packed houses. Hyde Theatre Party 18. Daniel Boone on the Trail 29. Will Culhane's Comedians May 16-28.

FINDLAY.—MAJESTIC (C. L. Gilbert): Elks' Minstrels 7, 8; pleased S. R. O. The Soul Kiss; good co. and house. Lyman H. Howe 20.

NORWALK.—GILGER (W. A. Roscoe): A Gentleman from Mississippi 11 delighted capacity; good play and co. Lyman Howe (return).

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PIQUA.—MAY'S OPERA HOUSE (Charles H. May): Rose Stahl 13 in The Chorus Lady to good business; excellent performances. The Third Degree 22.

LIMA.—FAUROT (L. H. Cunningham): Ye Colonial Stock co. March 21-26; drew fair attendance. Lyman Howe 2, 3. Arsene Lupin 4. Lillian Russell 7.

CRESTLINE.—OPERA HOUSE (George H. Beck): The County Sheriff 5; good Western play; pleased good house. John W. Vogel's Minstrels 14. Across the Great Divide 28.

HAMILTON.—SMITH'S (Tom A. Smith): The Duncan Hypnotic co. 4-9; light business. A Woman's Way 10; fair house. Monte Carlo Girls 16-18.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup): Keith Stock co. closed week's engagement 9; excellent business. Across the Great Divide 21.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): The Little Minister 18.

OKLAHOMA.

CHICKASHA.—NEW STAR (Hattan and Hovey): Big Bill Bittner co. 2-9 to good business; will play return engagement May 7-7. Dorbinsky Brothers Stock co. 10-16. Rasford Dodge May 8-10.——ITEM: Owners are now remodeling the house for Summer season. The sides will be raised on hinge plan and house will be fitted with electric fans throughout, and when completed will be one of the finest hot weather houses in the South.

OREGON.

SALEM.—GRAND (John F. Cordray): The Red Mill 2 proved excellent entertainment to a full house. The Alaskan canceled.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): For the first time on any stage and before an audience that completely filled the theatre, Helen Grayce and her admirable co. presented Tillie, the Mennonite Maid, 8. From the rise to the fall of the curtain the first-nighters remained most appreciably attentive, and gave evidence of their approval by frequent and sincere applause. Helen R. Martin, the author of the story, and Douglas E. Doty, reader for the "Century Magazine," who dramatized it, were in the audience, and followed the play closely. They, with Nathan Appell, manager of the co., were heartily congratulated during the evening by the various theatrical people and others who witnessed the production. The play opened a new field for the drama, as the production has proved, for it is the first to delineate the character types peculiar to Eastern Pennsylvania. The frequent use of colloquialisms such as "already yet," "ain't it," "settin' up" (in the sense of "keeping company with"), and similar expressions accredited to this sect was especially noticeable, and appeared like travesty on the Pennsylvania German for which this locality is famous. However, the production was undeniably true to life, and to the discriminating audience was a distinct surprise. The play will not become part of the repertoire of the co., but was merely a tryout preliminary to planning a New York engagement, and this city was appropriately selected for the premier. The story is woven about a girl, the handsome, winsome daughter of a poor, hardworking farmer, who has a household of children, and the only support he has is his small plot of ground. The girl, who is bright, has a longing for an education, and, being the only daughter, she is allowed to attend the district school. Here she attracts the attention of a woman teacher, who endeavors to aid her in her studies. The father, however, resents the action of the teacher by withdrawing the girl from the school. She then leaves the home of her father and goes to the village hotel, which is conducted by her aunt, an ardent Mennonite. It is here a change comes into the life of the girl. The teacher has been displaced by a young college student, who comes to board at the village hotel. From the time the young man sees the fresh young face of the maid, who has become a dining-room girl, he falls madly in love with her. The love is returned by the girl, who is, however, "set back" by the members of the Mennonite Church, of which she is a member. This causes her to leave her aunt's home, and she returns to her father. A son of a neighboring farmer, who falls in love with the girl, asks that he may have the privilege of "settin' up" with her. He declares that if she refuses he will have his father, who is a director of the schools, have her friend, the school teacher, "ousted" from his job. She finally consents. Then there arise a number of complications between the young school teacher and Tillie. However, all is properly adjusted by the good country doctor, who is a friend of both the young people, and all ends well with the peaceful folk of the Mennonites. Especial mention is due all the players for the work, and they amply deserved all the encomiums they received. Miss Grayce, in the title-role, carried off the honors of the evening. She made a satisfying stage picture in the "plain garb" of the Mennonite. Rogers Barker as Walter Fairchild, the college graduate teacher, was virile and real. George Randall was a most lovable personage as the "Doc," while Charlotte Downing shone particularly as Amanda Wagennagel, Tillie's cousin. Gavin Harris as Jake (Shake) Getz, the stoical father, May Waldron as his wife, Tillie's stepmother, and Florence Girard as Mrs. Wagennagel, Tillie's Aunt Em, gave faithful portrayals. Edmund Abbey as Absalom, the Dutch suitor, was generously applauded for his cleverness. Others in the cast were Lynn Osborne, William Porter, William McCarthy, W. S. Kosta, J. B. Macy, Dorothy Randal, Dorothy Beardsley, and Josephine Fox, all of whom were adequate. Miss Grayce received several beautiful floral tokens. The play was repeated to S. R. O. 9 with matinee. Minstrel performance, under the auspices of St. Joseph's Lyceum (local), to crowded house 11; good entertainment by clever amateurs. Hattie Williams and an all-star co. appeared in The Girl He Couldn't Leave Behind Him 12; the piece is a broad farce, and the cast one of unusual excellence for an offering of this kind. Miss Williams, fair to look upon, was captivating as Lois Corsere, the Spanish dancer, and a delightful entertainer. Eddie Bear was a perfect terror as the mother-in-law, and Vincent Serrano was effective as the son-in-law. Edwin Nicander excelled in a small part. Ernest Lawford was very funny as Augustus Dorkins, the henpecked husband. Others in the cast were Grayce Carlyle, George Trader, Eddie Corman, Anita Bothe, Richard Gordon, Edgar Franklin, Grace Johnson, William Danforth, Roberta Taylor. As a curtain raiser, Miss Williams gave Alfred Sutro's one-act drama, A Maker of Men, in which she enacted the role of a home-loving wife. It was filled with pretty sentiment, and was well received. Ernest Lawford very acceptably supported the star in this piece. A fair sized audience enjoyed the production. The Reading Press Club gave a testimonial benefit to a very large house 13. The programme consisted of ten vaudeville acts, composed of talent, professional and amateur, from this city. The big feature was a three-round bout between Philadelphia Jack O'Brien and A. J. Drexel Biddle, the latter the millionaire social leader of Philadelphia. Emanuel Loeb, press representative of the Academy, was in charge of the arrangements. Vaudeville and musical comedy for benefit of public playgrounds (local) 14. Tom Wise and Douglass Fairbanks in A Gentleman from Mississippi 15, 16. Concert by Philharmonic Band (local) 18. Motion pictures of Roosevelt in Africa 19. The Old Homestead 20. Thurston, the magician, 21. George Evans' Honey Boy Minstrels 22.——ITEMS: Phil Levy, manager of the Academy, left for Utica, N. Y., to represent N. Appell in directing the Appell Stock co. productions for the Summer at the Majestic Theatre in Utica, and at the Welting at Syracuse. He will return the latter part of August to resume his position at the Academy, where he made many friends by his courteous and obliging manner.——Louis Appell, until recently treasurer at the Grand, was in town with the Helen Grayce co., for which he now serves as treasurer.——Harry Wilson, for several years past the popular doorkeeper at the Academy, is back on the job after a few weeks' illness.——The Orpheum is now running five acts on their bill, and is drawing capacity houses. The quality of the bills is always good.——The School Kids, schooled in their art by Manager Keeney, of the Grand, made a hit at the Press Club benefit. They have been pleasing Mr. Keeney's patrons for several weeks past at his amateur performances.——The Palace inaugurated a change in policy 18. They will present two bills a week, thus insuring good acts; business continues very good.

SCRANTON.—LYCEUM (C. L. Durbin): Jacob P. Adler and his Yiddish co. in God's Punishment 7. Mr. Adler and his excellent co. duplicated the success of former visit here this season, to a large and appreciative audience; curtain calls were numerous. The cast supporting Mr. Adler were Madame Sarah Adler, Francis Adler, Stella Adler, Samuel Thornberg, M. Ginsberg, Madame Silbert, Joseph Schoengold, Madame Willinsky, Mr. Shoenholts and Madame Shoenholts. The play was excellently staged. Black Patti in A Trip to Africa 8; co. and business good. Sissieretta Jones (Black Patti) in the role of Princess Lola scored a hit. Her singing of "The Beaming Sun" and "Suwanee River" merit special mention. John Larkins, who played the part of King Bastus, was the principal funmaker and created much laughter. The sextette from Lucia di Lammermoor, by Black Patti, Jeanette Murphy, J. H. Grant, H. M. Prince, H. Augustus Hall, and Charles Bonges, merits mention. The others were H. Morgan Prince, Sarah Green Boyd, W. A. Cook, Anthony Byrd, George Taylor, Louis Hunter, J. A. Grant, J. C. Boone, William Wooten, and George Hazy. The chorus was small but good. Fritzi Scheff in The Prima Donna 9; co. excellent to a capacity house. Miss Scheff completely captivated her audience and was the recipient of numerous encores and curtain calls. Her singing of the waltz song was magnificent. Vernon Davidson as Armand, John E. Hazzard as Maj. Gundelfinger, W. K. Harcourt as Captain Bordenave, Martin Hayden

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as Gaston de Randal, merit special mention. The others were Gilbert Clayton, Donald Hall, F. Von Gottfried, Fred Killeen, W. H. Fitzgerald, Phil Branson, Herbert Ayling, Armand Cortes, Peter Canova, Anna Pelham, Tillie Saltzer, Grace Delmar, Maxime Verande, La Norcia, Kate Wingfield, Alice Rumson, Katherine Stewart, Marie Barry, Helen Winston, Virginia Reed, and Mildred Cook. The piece was beautifully staged and costumed. The singing of the chorus was very good, especially the male portion. The augmented orchestra was good. Hattie Williams in The Girl He Couldn't Leave Behind Him and A Maker of Men for a curtain-raising 11; a fine co. to a capacity house. Hattie Williams, first as Edith Farrington, a faithful wife and Lola Cornero, a character the opposite extreme, scored a well merited hit and was accorded many curtain calls, and the audience were not satisfied until she alone acknowledged the plaudits. Ernest Lawford as Augustus Perkins, Vincent Serrano as Felix Pendleton, Charles Catrie as Phillip, and Edda Sears as Agatha did excellent work and merit special mention. The others were Edwin Nicander, George Trader, Eddie Gorman, Anita Roth, Richard Gordon, E. Franklin, Grace Johnson, W. Danforth, G. Mendum. The staging and costumes were all that could be desired. Athletic carnival, with Erbacko, Charles Simard and others, 12. Lyman Howe's moving pictures 13, 14, with matinee. George Evans' Honey Boy Minstrels 21. The musical organizations and dramatic club of the Central High School gave their annual entertainment in the auditorium 8 to a packed house. The male chorus and Girls' Glee Club never sang better, and the orchestra never played so well. The play, The Carroters, by W. D. Howells, was given in a manner to reflect credit on all who took part.

ALLENTOWN.—LYRIC (W. R. Werman): Eva Tanguay, with very good co., to The Follies of 1910 drew two good audiences 7: delightful performances. Sham, by Henrietta Crosman and strong supporting co., 8, attracted a fine audience; excellent performance. Muhlenberg College Glee Club held the boards 9 and pleased very fair house. The Juvenile Band of this city gave a fine concert 6; this band, composed of forty-two boys ranging in age from fourteen to eighteen years, surprised the audience with excellent concert numbers and made a decided hit. The Final Settlement drew fair house 7. The Allentown Band in their annual concert, assisted by Herbert Clark, cornetist, of Sousa's Band, had large audience 8. Where There's a Will drew two satisfactory houses 11; good co.; pleased audiences. The much talked of drama Three Weeks drew fair house 11; Jeanne Towler gave a strong interpretation of the Queen of Marsalia and, with a good co., the play was well presented. Kyrie Bellew, supported by Gladys Hanson and a co. of well-known artists, presented The Builder of Bridges 13 to fair house; fine performance. Lady of Jack's 16. L. V. Symphony Orchestra 19. Pioneer Band concert 20. The Old Homestead 21. George Evans' Honey Boy Minstrels 23.

HARRISBURG.—MAJESTIC (N. C. Miller, res. mgr.): The Desert of Mahoret 7. This was a production of the Mask and Wig Club of the University of Pennsylvania, and was produced to one of the finest audiences of the season. The play, in the nature of comic opera or musical comedy, was a most gorgeous production in staging and costuming, a co. of nearly one hundred people with all the elan of professionals and with the stage business perfection. Kyrie Bellew in The Builder of Bridges 11; attendance good and well pleased audience; the co. of uniform merit and capable. A Gentleman from Mississippi to a good house and delighted audience. The rotund comedian Wise and his youthful confrere Douglas Fairbanks produced a very good impression. There were several curtain calls and in one of them Wise indulged in a few witty and humorous remarks which were received with great enjoyment. The play was well produced, but the settings showed signs of wear. Hattie Williams 15. Graustark 16. The Lady from Jack's (initial production) 18. Cohan and Harris' Minstrels 19. Thurston, magician, 20.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Kyrie Bellew and an excellent co. in The Builder of Bridges 11 pleased a large audience. Three Weeks 13, with a good co., including Jeanne Towler and George Lessey, and Theodosia Bernard pleased small house. The Greenroom Club of Franklin and Marshall College presented Figs and Thistles 14 to a full house. It was the initial performance of an original comedy of college life written by Francis Lyman Windolph, a graduate, and William Shults Raub, an undergraduate of the college. The comedy won much applause by its comic scenes and lines. The leading parts were well taken by William Shults Raub, J. W. Richards, C. N. Kemp, E. D. Kramer, O. W. Sayler, Louis Stringt, A. F. Rentz, Agnes Malone, A. Elizabeth Ackerman, Mabel M. Richards, Bertha B. Rauch, Helen G. Guthrie, and Ethel G. Raub. It was staged under the direction of Ray Williams Tanner. Graustark 15. Hattie Williams in The Girl He Couldn't Leave Behind 16. The Old Homestead 18. Moulin Rouge Girls 19. Thurston the magician, 22. The Servant in the House 25.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Apollo Concert co. 6, under direction of Reese R. Reese, pleased a very large audience. Among those deserving mention were Stella Van Nan, Mrs. T. A. Wilson, Harry Birschmitt, Professor Leon T. Bly, Marjorie Gaskins, Helen Van Alen, Ralph Runyan, R. M. Gemberling, J. P. Carpenter, D. E. Bloom, John Wolverton, John E. Reese, Benjamin Appel and J. F. Vandervender, assisted by the Shubert Ladies' Chorus. St. Elmo 7; to fair sized audience and deserved better. The Chauncey-Kieffer Stock co. 11-16; drew well; presented The Young Wife, An Old Man's Darling, Dr. Jekyll and Mr. Hyde, Deserted at the Altar, and Pretty Peggy; daily matinees.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Third Degree 6; fine attraction and good business. Yankee Doodle Girls 7; good attraction and business. Williams' Ideal Burlesquers 8; fair attraction and business. This Woman and This Man 9; fair attraction and business. Jardin de Paris Girls 11; fair attraction and good business. Call of the Wild 16. Three Twins 18-20. A Fool There Was, with Robert Hilliard, 22.——MAJESTIC (M. J. Boyle): The vaudeville season closes 16 and a Summer stock co. opens 18.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown): Lyman Howe 22, 23.——LYRIC (L. H. Baker): The Ducklings 7-9 pleased good business. Wine, Woman and Song 11-13; good co. and business. Billy Watson's Beef Trust 14-16. Sam T. Jack's co. 18-20. Yankee Doodle Girls 21-23. Frolicsome Lambs 25-27. Talk of the Town 28-30.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Our New Minster 7; to fair sized and appreciative audiences; co. composed of good talent throughout. A Gentleman from Mississippi 8; to good sized and enthusiastic audiences; well balanced co.; several recalls; nicely staged.

CONNELLSVILLE.—SOISSON (Fred Robbins): The Man on the Box 9 pleased two good houses. Our New Minister 10, matinee and night; excellent co. and performance to fair attendance. The Traveling Salesman 20; advance sale big. The Smart Set 21. Lyman Howe 23.

TAMAQUA.—FAMILY (Chris. Gettelson): Al. and Lelia Sharpe in The Village Brass Band, Jack Davis and His Wooden Heads, and pictures; capacity houses at every performance 7-9.——LIBERTY: Pictures and illustrated songs.

POTTSTOWN.—OPERA HOUSE (E. G. Magner): Helen Grayce Repertoire Co. 11-16 produced The Pit, Stronghearts, In the Palace of the King, When Knighthood Was in Flower, and The Bishop's Carriage; extraordinarily fine co.; packed houses. Moulin Rouge Girls 19.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Amateur Minstrels 12; pleased S. R. O. Pictures and vaudeville 13-16; to large and well pleased houses. Amateur concert 19.

LATROBE.—SHOWALTER (W. A. Showalter): Williams' Ideals 9 to poor business. The Call of the Wild 14 (return); good, to small audience. This Woman and This Man 16. Graustark 23.

MEADVILLE.—ACADEMY (Ben Mack, res. mgr.): Verbeck's Uncle Hiram and Vaudeville 8; fair, to poor business. The Three Twins 12; bigger and better than ever; scored a big hit to capacity. Under Southern Skies 16.

WARREN.—LIBRARY THEATRE (J. D. Woodard): Henrietta Crosman presented Sham 8; to a good audience; giving splendid satisfaction. Madame Schumann-Heink 18. Beverly of Graustark 25.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): Breton-Runkle Stock co. 4-9; excellent, to good attendance. The Messenger Boy 11. The Old Homestead 12; fair, to poor attendance.

BRADFORD.—THEATRE (Jay North): Japanese acrobats in remarkably fine act; Jeanette German, vocalist; Barnes and Lee, and Al. Pleas in comedy act, with pictures, are attracting fine houses 11-16. Lillian Russell 27.

WASHINGTON.—NIXON (C. D. Miller): Moving pictures and vaudeville 11-16, 18-20; drew capacity houses. Traveling Salesman 21. Washington and Jefferson College Buskin Club (local) 22. St. Elmo 23.

ROCHESTER.—MAJESTIC (Charles B. Smith): Guy Brothers' Minstrels 4-9 and moving pictures drew S. R. O. business and give excellent satisfaction. —— GRAND OPERA HOUSE (Walter Javess): Dark 4-9.

PITTSTON.—BROAD STREET (Thomas M. Gibbons): Lyman H. Howe 12; best set moving pictures ever presented in this city was the expression of a very large audience.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): Graustark 11; good co., to big business. The Jolly American Tramp 19.

FRANKLIN.—OPERA HOUSE (John Mills): The Three Twins 14; very good co. to S. R. O. Under Southern Skies 16. Madame Schumann-Heink 19.

ST. MARYS.—TEMPLE (J. S. Speer): Motion pictures and vaudeville 7-9; excellent attractions to good houses. The Mayor of Tokio (local Du Bois); excellent, to full house.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Henrietta Crosman presented Sham 9 to two large and appreciative audiences. Under Southern Skies 10.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): Lyman Howe's travel pictures 9 pleased fair audience. Three Twins 16.

TARENTUM.—NIXON (C. N. Reed): Our New Minister 11; co. and business good. Call of the Wild 19. St. Elmo 26. Graustark 30.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): Beverly 13.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Uncle Tom's Cabin 8; matinee and evening to large houses. James T. Powers in In Havana 18. The American Idea 20.——ITEM: This house has adopted the open house policy, and Manager Holmes feels assured of more frequent dates.

WOONSOCKET.—OPERA HOUSE (Josh R. Ogden): Under the new regime of a stock co. giving three matinees a week with every performance, in connection with moving pictures at popular prices, the results thus far have been very satisfactory.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): King Dodo 8; very good, to large house. Manhattan Opera co. 11-23 in following comic operas: Fra Diavolo, Bohemian Girl, Mascotte, Chimes of Normandy, Martha, Olivette; good, to paying business. Three Twins 29.

CHARLESTON.—ACADEMY (Charles R. Matthews): Glass Stock co. opened third week 11 with The Midnight Express to S. R. O. Kersand's Minstrels 15. Three Twins 28.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): The Top o' th' World 5; good co., to full house. An Innocent Widow 4; clever co., to good house. The Top o' th' World (return) 6 pleased a good house. The Isle of Spice 10. The Third Degree 16.

WATERTOWN.—GRAND (H. L. Walker): An Innocent Widow 11; co. and business fair. The Third Degree 20.——GASS OPERA HOUSE (Gass and Gass): In Pensacola (local) 7; good business.

YANKTON.—NEW THEATRE (M. W. Jencks): As You Like It 8 to poor business. The Third Degree 14.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): William Friend and Eleanor Kent in King Dodo 11; excellent performance to good business. The Old Homestead 12; performance and business excellent.——BIJOU (Fred Martin): Young Buffalo in Young Buffalo in New York week 11-16 opened to fair business. Thomas E. Shea in repertoire 18-23.——ITEM: The season of 1909-1910 closed with The Old Homestead as the last regular attraction.

CHATTANOOGA.—ALBERT (P. R. Albert): Wolgast-Nelson pictures pleased fair business 7. The Old Homestead 11. King Dodo 12.——BIJOU (O. A. Neal): In the Bishop's Carriage 4-9 pleased good business. Thomas E. Shea 11-16.——ITEM: The Albert closes season 12.

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JACKSON.—MARLOWE (M. Kahn, res. mgr.): The Time, the Place and the Girl 7; good house; well pleased. Powhatan (local) 8; excellent; S. R. O. King Dodo 14.

TEXAS.

EL PASO.—THEATRE (Frank Rich): Dark 11-16.—MAJESTIC (Frank Rich): Peters' Comedy co. in Married Life 8-9, and The Coming Man 7-10 to fairly good business.—ITEMS: George Fuller Golden, who spent the Winter here, left for Los Angeles 6; his health has not improved to the extent hoped for by his many friends.—Earl Mitchell closed season with the Shubertas, and has returned for a vacation, much to the pleasure of his father, Judge Mitchell, and his many friends here.

GROESBECK.—OPERA HOUSE (B. L. Lenamon): The Old Clothes Man 4; fairly pleased good business.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE (Fox and Eaton): Klark-Urban co. in repertoire. At Piney Ridge 11, College Girl 12, The Belle of Richmond 13; good co. The Crystal Ball (local) 15.

NEWPORT.—LANE'S OPERA HOUSE (H. B. Lane): Avery Strong co. in The Minister's Sweetheart 11, Hello, Bill, 12, Molly Bawn 13, matinee Lena Rivers; good business; very satisfactory performances.

BRATTLEBORO.—AUDITORIUM (George B. Fox): Billy, the Boy Artist, 9, matinee and evening; moderate business; co. fair.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): The Climax 29. The California Girl May 3. The Call of the Wild 19.

VIRGINIA.

RICHMOND.—ACADEMY (Lee Wise): Marie Cahill in The Boys and Betty 7 to big house and pleased. Paul Gilmore in The Mummy and the Humming Bird 8. Polly of the Circus 12 pleased; business fair. George Wyatt Minstrels 14, 15. The Old Homestead 16. The Benjamin Stock co. for a Spring and Summer season, opening with Because She Loved Him So 18.—BIJOU (C. I. McKee): Ward and Vokes in The Promoters 11-16 pleased capacity. Girls Will Be Girls 18-23.—COLONIAL (B. F. Keese): Bill 11-16: The Four Musical Kleis, Adele Leslie, Louise Hudson, and pictures; capacity every performance.

COVINGTON.—MASONIC (M. J. Brownlee): Lyman Twins 2; good, to good house.—Banker's Daughter 4; fair, to small house.—ITEM: M. J. Browning has resigned the management. No successor elected as yet.

STAUNTON.—BEVERLEY (Barkman and Shultz): Cohan and Harris' Minstrels 11 canceled. Graustark 18 canceled. Top o' th' World May 2. This will probably close the season at this house.

WASHINGTON.

HOQUIAM.—THEATRE (F. G. Foster): St. Elmo 4 canceled. B. P. O. E. Minstrels 4. A Wife, Woman and Song 27.—ITEM: After having canceled her date in Aberdeen, May Robson played March 27. Although the people had only two days' notice, she played to capacity business. Although Miss Robson showed the effect of her illness she pleased her audience, they declaring it the best performance of the season.—ARCADE GRAND (F. Faunt Le Roy): Vaudeville 28-30 pleased fair business. Elks' Arcade Stock co. presented A Senator's Daughter 31-2, and pleased good business.—NOVELTY (J. F. Conners): Motion pictures 30-2.—ITEM: This house has open dates for stock cos. playing one-week stands.

BELLINGHAM.—BECK: This house will probably be closed before the Fall season begins, and will be converted into a large department store. It is rumored that a new house will be built, with a seating capacity of about 1,200. The Beck is one of the largest on the coast.

WEST VIRGINIA.

CLARKSBURG.—OPERA HOUSE (C. W. Bippus): The Soul Kiss March 30, matinee and night; very fair co. and business. Graustark, matinee and night; pleased to fair houses. Polly of the Circus 5 to good business. Third Degree 9, matinee and night; fair co. and business. Grand Stock co. 11-16, excepting Howe's moving pictures, 15. St. Elmo 16. Traveling Salesman 24.—ITEM: Manager Bippus will continue to run house during the Summer, beginning 18 with moving pictures and vaudeville, both afternoons and night. Plays and pictures will be under the direction of Nixon Zimmerman Syndicate.

HUNTINGTON.—THEATRE (Joseph R. Gainor, res. mgr.): Three Twins (return) 1; record-breaking house of the season; S. R. O. at a premium. The Soul Kiss 2 to fair business. Lyman Twins in The Prize Winners 6 pleased satisfactory business. Polly of the Circus 8; excellent co. and performance to good business. Lyman Howe 9; usual interesting performance to good business. The Third Degree 14.

FAIRMONT.—OPERA HOUSE (J. H. Powell): A Gentleman from Mississippi (return) March 26; two fair houses; excellent as ever. Elks' Minstrels (local) 28; packed house. The Soul Kiss 31; good house; fair co. Graustark 1; two medium houses; pleased. Monte Carlo Girls 7 satisfied large male audience. Third Degree 8; medium house; one of the finest attractions of the season. The Man on the Box 13; fair house; fair co. St. Elmo 16. Smart Set 26.

WHEELING.—COURT (E. L. Moore): John Drew 15. Olga Nethersole 16. The Chorus Lady 20. Robert Hilliard 21. Traveling Salesman 22, 23.—VIRGINIA (Charles A. Feinler): Beauty Spot 6, 9, with Jeff De Angelis and a good co.; S. R. O. Rose Melville in Sis Hopkins 11-13. Max Irwin 16. The Squaw Man 21-23.—APOLLO (H. W. Rogers): Great Star and Garter co. 7-9. Lid Lifters 11-13; S. R. O. Marathon Girls 14-16. Golden Crook 18-20. Parisian Widows 21-23.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemerer): J. A. Coburn's Minstrels 9 pleased fair house. Lyman Howe 11; big house. The Third Degree 12 delighted S. R. O. The Man on the Box 16. A Fool There Was 20. St. Elmo 21.

PARSONS.—VICTORIA (H. L. Bennett): Graustark 7; fair co.; good house. St. Elmo 14.

WISCONSIN.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Mets in Ireland March 29; pleasing performance, to good house; Al. Wilson a favorite here. Innisfallen, with Bernard Daly, 31 (hospital benefit); good, to S. R. O. Wolgast-Nelson pictures 2; light business; good pictures. Imperial Band Minstrels (local); well put on and drew well. They Loved a Lassie (amateur piece of B. P. O. E., No. 254), with Alice Loring, the Lassie greeted by large house; Charles Bechtel and G. Pettingill, with Scotch dances and singing, did well. Franklin Stock co. 11-16. The Servant in the House 18.

RACINE.—THEATRE (Daniel M. Nye): Nelson-Wolgast pictures 4, 5 drew largely. Martin's U. T. C. 9 drew 2,400 people at matinee and evening performances combined. The Man on the Box 10 (return) drew nicely matinee and evening; co. good. Arthur Donaldson in The Horseman 11; fine production by a nice co. and drew good patronage. Louis Mann in The Man Who Stood Still 13. Don Phillipini Band 15, 16. The House of a Thousand Candles 17. The Jockey and the Maid 23. Al. Wilson 24. The Climax 26.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): Harefoot Club (local M. W.) in Alsbury 8, 9 scored a tremendous hit. Words by Ted Stempfel, music and direction by Herbert P. Stothart; entire co. and orchestra, all M. W. men, presented a most clever and original comic opera to packed houses. (Dates have been arranged for Beloit, Rockford, Milwaukee and Chicago.) Ma's New Husband twice 10 drew fair audiences. Chauncey Olcott 18.

MANITOWOC.—OPERA HOUSE (E. Poch): The Wolf 13, with Andrew Robson, to a small house; very good production.—CRYSTAL (A. Baum): Oliver-Lewis Stock co. in Under the Stars and Stripes to crowded houses; the co. has been strengthened by the addition of Ida Ruth Gordon as leading woman and Mr. Kemp for general work. The Traveling Salesman will follow.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Harvey Stock co. 4-8 to fair houses. Ma's New Husband 9 to fair business. Louis Mann delighted a capacity audience at his return engagement in The Man Who Stood Still 12. Arthur Donaldson 13. The Irish Senator 15. The Servant in the House 24. The Climax 28.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Mock Sad Alli co. 3-10 played at Cozy Corners, The Favorite Son, Hearts of Gold, The Whole Damm Family, David Harum. A Night in the Orient, and Red Cross Nurse to good houses. Chauncey Olcott in Ragged Robin 14. Harvey Stock co. 17.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Nelson-Wolgast pictures 6. Madame Schumann-Heink 8 to capacity. Al. W. Martin's U. T. C. 10; over 800 turned away. The Wolf 14. Grace Von Studdiford in The Golden Butterfly 20, Polly of the Circus 24. The Girl of the Golden West 27.

WAUSAU.—OPERA HOUSE (C. S. Cone): The Dougherty Stock co. 4-10; fair co. and business. Plays given: The Power of Gold, Faust, Our Gal, The Parish Priest, A Quaker Tragedy, La Belle Marie, Two Gay Married Men. The Franklin Stock co. 11-15. Martin's U. T. C. co. 16. The Wolf 19. The Traveling Salesman will follow.

LA CROSSE.—THEATRE (Gage and Wohlhuter): Bailey and Austin in The Top o' th' World 6 pleased large house. The Girl of the Golden West 9; fair business. Arizona 11; good house.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Curtiss Comedy co. 4-9 in The Workman, Wife's Peril, Josh Jaskins, Man from New Jersey, Mixed Pickles, and A Hot Time; an excellent co. to S. R. O. entire week.—ITEM: The second week's engagement of this co. was a wonderful success. They had the largest patronage known to this city, and will stay indefinitely.

CANADA.

QUEBEC, QUE.—AUDITORIUM (J. H. Alex, res. mgr.): Creatore's Band delighted large and enthusiastic audiences 6, 7. The French Stock co., from the Academy of Music, Montreal, opened a two weeks' engagement with Arsene Lupin 11, and pleased a large audience. Other plays for this week: Les Rantzau, Le Maitre De Forges. French Grand opera co. from New Orleans 25 for two weeks.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Myrkle-Harder co. closed a very successful engagement 9 with The Shoemaker, and proceeded to Halifax. Charles H. Rosskam's Chicago Stock co. opened a three weeks' engagement 11 in Clothes to a large and favorably impressed audience. This bill and The Lost Trail and The Missourians make up the first week's offerings.

WINNIPEG, MAN.—GRAND (Kelly and Rowe): Third week of San Francisco Opera co. with The Girl from Manila 4-9; co. fast growing in popularity and attracting increasing business. Fascinating Flora 11-16.—WINNIPEG: Salvini's Grand Opera Class (local) in The Flying Dutchman 11, 12.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Phil Maher Stock co. 4-10 in Battle of Life, Royal Prisoner, Hired Boy, and The Girl and the Bandit to poor business all week. The Climax 13. St. Elmo 15. The The Soul Kiss 20.

LONDON, ONT.—OPERA HOUSE (J. D. Ragan): The Girl Question 7. St. Elmo 9; fair performances to light business. Henrietta Crosman in Sham 13; excellent performance to only average attendance; deserved a full house. Young Liberal Minstrels (local) 14, 15. William Faversham in Herod 18. The Climax 19. Th eSoul Kiss 20.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): St. Elmo 11 pleased good house. Vaudeville and moving pictures other dates; good business. The Climax 20.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): Ladies' Musical Club 14. Halifax School of Expression in The Hungarian 15, 16. Myrkle-Harder co. 18-23.

HAMILTON, ONT.—OPERA HOUSE (A. R. Louden): Thurston 11. Henrietta Crosman 12. St. Elmo 13. The Climax 15, 16.

NEWFOUNDLAND.

ST. JOHNS.—T. A. HALL (T. J. Rolls): This house dark since March 28, owing to misunderstanding with Lyric Comedy co., who were to have opened on that date. Arrangements are now in progress, however, for a vaudeville policy with moving pictures.—STAR (J. Burke): The Acker Vaudeville co. 4-9 to capacity attendances. Eugene West and Katheryn Henner in a cleverly written sketch entitled Stung, won well merited applause, and gave excellent renditions of both their parts. The other acts were most satisfactory, particularly Riley and Fleming, who furnish a highly refined and novel Irish dancing turn. If they would eliminate the Irish songs at the opening of their stunt it would be an improvement.—FANCY (J. J. Tobin): The Archer-Forrester co. opened a week's engagement 4 to S. R. O., but did not impress the first-nighters, and the immediate depression in business at once eloquently conveyed the opinion of local theatregoers.—AUL-A MAXIMA: The alumni students in Felonly Accused, an adaptation of C. H. Hazelwood's Waiting for the Verdict, will be given an elaborate production 13.

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DATES AHEAD

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DRAMATIC COMPANIES.

ACROSS THE GREAT DIVIDE: Huckville, O., 20, Delphos 21, Ottawa 22, Ada 23, Nevada 25, Bucyrus 26, Upper Sandusky 27, Crestline 28, Shelby 29, Ashland 30.
ADAMS, MAUDE (Charles Frohman, mgr.): Omaha, Neb., 19, 20, Kansas City, Mo., 21-23.
ALLEN, VIOLA (Liebler and Co.): Boston, Mass., 11-23.
ALMA, WO WOHNST DU (Co. A; Adolf Phillips, mgr.): New York city—indefinite.
ALMA, WO WOHNST DU (Co. B; Adolf Phillips, mgr.): St. Louis, Mo., 10-16, Chicago, Ill., 17-May 7.
ANGLIN, MARGARET (Louis Nethersole, mgr.): Newark, N. J., 18-23, New York city 25-30.
ARSENE LUPIN (Chas. Frohman, mgr.): Cincinnati, O., 18-23, Pittsburgh, Pa., 25-30.
AS TOLD IN THE HILLS (W. F. Mann, prop.): Vandalia, Mo., 19, Bowling Green 20, Barry, Ill., 21, Griggsville 22, Hannibal, Mo., 23, Quincy, Ill., 24, Camp Point 25, Macomb 26, Cuba 27, Galesburg 28, Yates City 29, Canton 30.
BANKER'S CHILD, THE (Harry Shannon, mgr.): Lawrenceburg, Ind., 20, Seymour 21, North Vernon 22, New Castle 23, Hicksville, O., 25, Bryan 26.
BARRIER, THE (Klaw and Erlanger, mgrs.): Philadelphia, Pa., March 21—indefinite.
BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 31-April 23, Philadelphia, Pa., 25-May 7.
BATES, BLANCHE (David Belasco, mgr.): New York city 18-23.
BELLEW, KYRLE (Charles Frohman, mgr.): New Haven, Conn., 19, Meriden 20, New Britain 21, Waterbury 22, Hartford 23.
BEVERLY (Eastern; A. G. Delamater and Wm. Norris, Inc., mgrs.): Buffalo, N. Y., 18-23, Perry 25, Oswego 26, Middletown 27, Paterson, N. J., 28-30.
BEVERLY (Western; A. G. Delamater and Wm. Norris, Inc., mgrs.): Buffalo, N. Y., 18-23, Jamestown, Pa., 25, Ridgway 26, St. Marys 27, Du Bois 28, Punxsutawney 29, Johnstown 30.
BLAIR, EUGENIE: Philadelphia, Pa., March 28—indefinite.
BOOTS AND SADDLES: Chicago, Ill., 11-23.
BROWN, KIRK (J. F. Macauley, mgr.): Lewiston, Me., 18-23, Bangor 25-30.
BURKE, BILLIE (Charles Frohman, mgr.): Washington, D. C., 18-23.
CALL OF THE WILD: Tarentum, Pa., 19, McKeesport 20, Titusville 21.
CASTE (Charles Frohman, mgr.): New York city 28—indefinite.
CITY, THE (The Shuberts, mgrs.): New York city Dec. 27—indefinite.
CLANSMAN, THE (George H. Brennan, mgr.): Pittsburgh, Pa., 24-30.
CLIMAX, THE (Middle West; Henry L. Young, mgr.): Stratford, Can., 19, Woodstock 20, St. Thomas 21, London 22, 23.
CLIMAX, THE (Western; Joseph B. Glick, mgr.): Streator, Ill., 19, Ottawa 20, Aurora 21, Elgin 22, Freeport 23, Joliet 24.
COLLIER, WILLIAM (Charles Frohman, mgr.): St. Louis, Mo., 18-23, Milwaukee, Wis., 25-30.
COMMUTERS, THE (Henry B. Harris, mgr.): Baltimore, Md., 18-23.
COWBOY AND THE THIEF (Rowland and Clifford's): Atlanta, Ga., 18-23.
CRANE, WILLIAM H. (Charles Frohman, mgr.): New York city 11—indefinite.
CROSSMAN, HENRIETTA (Maurice Campbell, mgr.): Brooklyn, N. Y., 18-23, Bridgeport, Conn., 25, Waterbury 27, Norwich 28.
DALY, ARNOLD (Cohan and Harris, mgrs.): Rochester, N. Y., 18-20, Buffalo 21-23.
DALY, BERNARD; Akron, O., 18-20, Youngstown 21-23, Cleveland 24-30.
DODSON, E. (Cohan and Harris, mgrs.): Detroit, Mich., 18-23.
DONALDSON, ARTHUR (Hill and Yale, mgrs.): Ottumwa, Ia., 19, Oscaloosa 20, Des Moines 21, Marshalltown 22, Waterloo 23, Charles City 24, Albert Lea 25, La Crosse, Wis., 27, Winona 28, Eau Claire 29, Stillwater, Minn., 30.
DREW, JOHN (Charles Frohman, mgr.): Pittsburgh, Pa., 18-23.
EDESON, ROBERT (Henry B. Harris, mgr.): St. Paul, Minn., 17-23.
ELL AND JANE (Harry Green, mgr.): Cambridge, Ill., 19, Galva 20, Wyoming 21, Sheffield 22, Mendota 23.
FATAL WEDDING (Frank Gazzolo, mgr.): Milwaukee, Wis., 17-23, Chicago, Ill., 24-30.
FIGHTING PARSON (W. F. Mann, prop.): Earlington, Ky., 19, Greenville 20, Central City 21, Russellville 22, Bowling Green 23, Bardstown 25, Springfield 26, Lebanon 27, Danville 28, Harrodsburg 29, Richmond 30.
FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city March 28-April 23.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—indefinite.
FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27-April 23.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Toronto, Ont., 18-23.
GIRL IN WAITING, THE (Cohan and Harris, mgrs.): Philadelphia, Pa., 18-23.
GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Duluth, Minn., 17-19, Superior, Wis., 20, Ashland 21, Marshfield 22, Wausau 23, Green Bay 24, Appleton 25, Oshkosh 26, Sheboygan 27, Fond du Lac 28, Racine 29, Aurora, Ill., 30.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): Worcester, Mass., 18-23, Brooklyn, N. Y., 25-30.
GRAUSTARK (Southern): Charlottesville, Va., 19, Richmond 20, Norfolk 21.
GRAUSTARK (Central): Frederick, Md., 12, Huntington, Pa., 19, Barnesboro 20, Punxsutawney 21, Clearfield 22, Du Bois 23, Indiana 25, Latrobe 26, Mt. Pleasant 27, Scottdale 28, Brownsville 30, Terminus 30.
GREAT DIVIDE, THE (Special; Henry Miller Co.): Wichita, Kan., 19, Topeka 20, Lawrence 21, St. Joe, Mo., 22, East St. Louis, Ill., 23.
GRMET PLAYERS (Ben Greet, mgr.): New York city Feb. 21-April 30.
HACKETT, JAMES K.: Montreal, P. Q., 18-23.
HARVEST MOON (Charles Frohman, mgr.): Chicago, Ill., 11-23.
HIGGINS, DAVID R. D. Stair, mgr.): Salt Lake City, U., 17-23.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Johnstown, Pa., 23.
HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—indefinite.
HOLLAND, MILDRED (H. C. White, mgr.): Rochester, N. Y., April 11—indefinite.
IMSON, BURT: Milestone, Sask., 18, 19, Lang 21-23, McTeagart 25, 26, Halbrite 27, 28.
IN OLD KENTUCKY (A. W. Dingwall's): Philadelphia, Pa., 18-23.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): New Orleans, La., 17-23, Memphis, Tenn., 25-30.
IN WYOMING (H. B. Pierce, mgr.): Brooklyn, N. Y., 18-23, Boston, Mass., 25-30.
IRISH SENATOR (Jas. L. McCabe, mgr.): Cambria, Wis., 19, Berlin 20, Red Granite 21, Princeton 22, Oshkosh 24, Wapaca 25, Amherst 26, Marshfield 27.
IRVING, LAWRENCE, AND MABEL HACKNEY (The Shuberts, mgrs.): New York city April 18—indefinite.
ISHMAEL: Minneapolis, Minn., 17-23.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city 18-23, Washington, D. C., 25-30.
JENNY FROM JACK'S (Thomas W. Riley, mgr.): Washington, D. C., 18-23, Philadelphia, Pa., 25-30.
KIDNAPPED FOR A MILLION (Eugene Perry, mgr.): Mercer, Mo., 19, Lineville, Ia., 20, Allerton 21, Millitz 22, Farmington 23.
LADY FROM LOBSTER SQUARE (P. E. Forrester, mgr.): New York city 4—indefinite.
LILY, THE (David Belasco, mgr.): New York city Dec. 23—indefinite.
LION AND THE MOUSE (Henry B. Harris, mgr.): Rochester, N. Y., 18-23.
LOCUS'S HUSBANDS (The Shuberts, mgrs.): New York city 11—indefinite.
MADAME X (Henry W. Savage, mgr.): New York city Feb. 2—indefinite.
MAN OF THE HOUR (Western; Louis Miller, mgr.): Chicago, Ill., 17-23.
MAN ON THE BOX (Monte Thompson, mgr.): Uniontown, Pa., 21, Latrobe 22, Beaver Falls 23, Johnstown 26, Altoona 28, Williamsport 29, Sunbury 30.
MANNERING, MARY (The Shuberts, mgrs.): Philadelphia, Pa., 11-23.
MANTELL, ROBERT (W. A. Brady, mgr.): Spokane, Wash., 18-23.
MEADOWBROOK FARM (W. F. Mann, prop.): Marion, Ky., 19, Providence 20, Uniontown 21, Morganfield 22, Owensboro 23, West Baden, Ind., 24, Salem 25, Bedford 26, Bloomington 27, Bloomfield 28, Linton 29, Brazil 30.
MELVILLE, ROSE (J. R. Sterling, mgr.): Cleveland, O., 18-23, Buffalo, N. Y., 25-30.
MILLER, HENRY (Klaw and Erlanger, mgrs.): Chicago, Ill., 17-30.
MISS PATSY (Henry W. Savage, mgr.): Ft. Scott 21, Joplin 22, Springfield 23, St. Louis 24-30.
MONTE CRISTO (Klimt and Gazzolo, mgrs.): Syracuse, N. Y., 21-23, Rochester 25-27.
NAZIMOVA, MADAME (The Shuberts, mgrs.): New York city 18—indefinite.
NETHERSOLE, OLGA (Wallace Munro, mgr.): New York city 18-30.
NETTIE, THE NEWSGIRL: St. Louis, Mo., 17-23.
NORRIS, WILLIAM (A. D. Delamater, mgr.): Chicago, Ill., March 28—indefinite.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Pittsburgh, Pa., 18-23, New Castle 25, Youngstown, O., 26, Erie, Pa., 27, Cleveland, O., 28-30.
OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Ozark, Ark., 19, Clarksville 20, Dardanelle 21, Russellville 22, Conway 23, Hot Springs 24, Little Rock 25.
OLLY, MARIETTA (The Shuberts, mgrs.): New York city March 28—indefinite.
O'NARA, FISKE (Al. McLean, mgr.): St. Paul, Minn., 17-23, Minneapolis 24-30.
OUR NEW MINISTER (Harry Deal Parker, mgr.): New Castle, Pa., 19, Warren, O., 20, Sharon, Pa., 21, Youngstown, O., 22, Canton 23.
PAIR OF COUNTRY KIDS (Eastern; G. Jay Smith, mgr.): Cuba, Ill., 19, Avon 20, Farmington 21, Monmouth 22, Canton 23, Moline 24, Geneseo 25, Galva 26, Amboy 27, Oregon 28, Galena 29, Freeport 30.
PERKINS, OHIO (Frank G. King, mgr.): Lisbon, N. D., 18, 19, La Moure 20, Hagaty 21, Ellendale 22, 23, Oakes 24, Hecla, S. D., 25, Watertown 26, 27, Webster 28, 29.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): Baltimore, Md., 18-23.
POINTER, BEULAH (Harry J. Jackson, mgr.): St. Louis, Mo., April 24—indefinite.
PRINCE CHAP (Fred R. Hoadley, mgr.): Kansas City, Mo., 18-23.
RIGHT OF WAY (Fred Block, mgr.): Denver, Colo., 17-23, Victor 24, La Junta 25, Wichita, Kan., 27, Omaha, Neb., 28-30.
ROBERTS, FLORENCE (The Shuberts, mgrs.): Kansas City, Mo., 18-23.
ROBERTSON, FORBES (The Shuberts, mgrs.): London, Can., 23.
ROBSON, MAY (L. S. Sire, mgr.): San Francisco, Cal., 11-23, Sacramento 25, Stockton 26, Oakland 27-30.
ROUND-UP (Klaw and Erlanger, mgrs.): Seattle, Wash., 17-23.
ROYAL SLAVE (George H. Bubb, mgr.): Mason City, Ia., 19, Staples 20, Walker 21, Bemidji 27, Ft. Francis, Ont., 28, Ft. William 29, 30.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Cleveland, O., 18-23.
SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—indefinite.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Philadelphia, Pa., 11-23.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Akron, O., 21, Jamestown, N. Y., 22.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.
SHEA, THOMAS E. (A. H. Woods, mgr.): Knoxville, Tenn., 18-23.

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SHERIFF OF SANDY FORK (J. S. De Forest, mgr.): Vermillion, S. D., 19, Elk Point 20, Wakefield, Neb., 21, Hartington 22.
SKINNER, OTIS (Chas. Frohman, mgr.): Oakland, Cal., 18-20, San Jose 21, Stockton 22, Sacramento 23, Portland, Ore., 24-26.
SOTHERN, E. H., AND JULIA MARLOWE (The Shuberts, mgrs.): Cincinnati, O., 18-30.
SPENDTHRIFT (Frederic Thompson, mgr.): New York city April 11—indefinite.
SPITFIRE (Daniel Frohman, mgr.): New Haven, Conn., 23.
SQUAW MAN (Liebler and Co., mgrs.): Wheeling, W. Va., 18-20, Youngstown, O., 21-23.
ST. ELMO (John H. Price, mgr.): Millville, N. J., 19-20.
STARR, FRANCES (David Belasco, mgr.): St. Louis, Mo., 18-23.
SUNNY SOUTH (J. C. Rockwell, mgr.): Lyons, Mich., 19, Portland 20, Ionia 21, Saranac 22.
TALIAFERRO, MABEL (Frederic Thompson, mgr.): New York city 18—indefinite.
TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Amery, Wis., 19, Spooner 20, Hayward 21, Turtle Lake 22, New Richmond 23, Glenwood 25, Baldwin 26, Ellsworth 27, Prescott 28, Hastings, Minn., 29, Wabasha 30.
TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Oak Park, Ill., 18-20, Valparaiso, Ind., 21, Elkhart 22, Dowagiac, Mich., 23, Marshall 24, Colon 25, Three Rivers 26, Litchfield 27, Reading 28, Hudson 29, Battle Creek 30.
TEMPEST AND SUNSHINE (Southern; W. F. Mann, prop.): Cedartown, Ga., 19, Dalton 20, Dayton, Tenn., 21, So. Pittsburg 22, Tullahoma 23, Sparta 25, McMinnville 26, Shelbyville 27, Murfreesboro 28, Columbia 29, Lewisburg 30.
TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Girard, Kan., 19, Cherryvale 20, Fredonia 21, Chanute 22, Ft. Scott 23, Webb City, Mo., 24, Carthage 25, Springfield 26, Osceola 27, Clinton 28, Windsor 29, Pleasant Hill 30.
TEMPEST, MARIE (Charles Frohman, mgr.): Philadelphia, Pa., 11-30.
THIEF, THE (Chas. Frohman, mgr.): Los Angeles, Cal., 18-23, San Francisco 25-30.
THIRD DEGREE (Co. A; Henry B. Harris, mgr.): Boston, Mass., 11-23.
THREE WEEKS: Newburgh, N. Y., 19, Springfield, Mass., 21-23, Boston 25-30.
TRAVELING SALESMAN (Co. B; Henry B. Harris, mgr.): Columbia, Mo., 19, Jefferson City 20, Mexico 21, Chillicothe 22, Kingsville 23, Ft. Madison, Ia., 24, Moline, Ill., 25.
TURNER, WILLIAM H. (Charles E. Blaney Amusement Co., mgrs.): Chattanooga, Tenn., 18-23, Louisville, Ky., 24-30.
TURNING POINT: Detroit, Mich., 18-23.
UNCLE DAVE HOLCOMB (Wm. Lawrence, mgr.): Canton, Pa., 19, Bloomsburg 20, Sunbury 21, Lewistown 22.
UNCLE JOSH PERKINS: Bowie, Ill., 19, Wichita 20, Henrietta 21, Gainesville 22, Dennison 23, Sherman 25, Bonham 26, Paris 27, Clarksville 28.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Des Moines, Ia., 17-20, Iowa Falls 21, Austin, Minn., 22, Rochester 23, St. Paul 24-30.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Plymouth, Mass., 19, Middleton 20, South Framingham 21, Lowell 22, 23.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Oil City, Pa., 19, Butler 20, Beaver Falls 21, East Liverpool, O., 23, Steubenville 25, Bellaire 26, Washington, Pa., 27, Uniontown 28, Connellsville 29, McKeesport 30.
VIA WIRELESS (Jules Murray, mgr.): Paterson, N. J., 18-23, Newark 25-30.
VIRGINIAN, THE (J. H. Palser, mgr.): Kansas City, Mo., 24-30.
WALKER, CHARLOTTE (David Belasco, mgr.): New York city Jan. 29-April 30.
WALSH, BLANCHE (A. H. Woods, mgr.): Wichita, Kan., 23, Topeka 24, St. Joe, Mo., 25, Des Moines, Ia., 29, 30.
WARD COMEDY (Hugh J. Ward, mgr.): Melbourne, Victoria, May 1-28.
WARFIELD, DAVID (David Belasco, mgr.): Columbus, O., 19, 20, Dayton 21, Springfield 22, Newark 23, Zanesville 25, Mansfield 26, Canton 27, Akron 28, Youngstown 29, East Liverpool 30.
WARNER, H. B. (Liebler and Co., mgrs.): New York city Jan. 21—indefinite.
WHERE THERE'S A WILL (Maurice Campbell, mgr.): Baltimore, Md., 18-23.
WILDFIRE (Harry Doel Parker, mgr.): Cedar Rapids, Ia., 19, Davenport 20, Rock Island, Ill., 21, Burlington, Ia., 22, Quincy, Ill., 23, St. Louis, Mo., 24-30.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Chicago, Ill., 11-23.
WHITE SQUAW (Louis Werba, mgr.): Paris, Tex., 19, Denison 20, Sherman 21, Ardmore, Okla., 22, Oklahoma City 23, 24, El Reno 25, Shawnee 26, McAlester 27, Muskogee 28, Vanita 29, Collinsville 30.
WILLIAMS, HATTIE (Charles Frohman, mgr.): New York city March 9—indefinite.
WILSON, FRANCIS (Charles Frohman, mgr.): New York city Dec. 27-April 30.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
ACME (Jos. ——): St. Peter, mgr.): Everett, Wash.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ALHAMBRA STOCK: Houston, Tex.—indefinite.
ARVINE-BENTON (George R. Benton, mgr.): Indianapolis, Ind.—indefinite.
ATHON: Portland, Ore.—indefinite.
ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—indefinite.
AUDITORIUM: Kansas City, Mo., March 13—indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BAILEY, EDWIN: El Paso, Tex., Jan. 24-April 16.
BAYONNE (E. F. Bostwick, mgr.): Bayonne, N. J., Dec. 6—indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—indefinite.
BIJOU (David B. Buffington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLANDEN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—indefinite.
BROADWAY STOCK: Oakland, Cal.—indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALIFORNIA (Walter Smith, mgr.): Sacramento, Cal.—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 25—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Sept. 26—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 26—indefinite.
FORBES: Brooklyn, N. Y., Aug. 28—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O.—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—indefinite.
GRAND (Bowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HALL, DON C.: Cincinnati, O., Feb. 7-April 2.
HARCOURT COMEDY CO. (Chas. H. Harris, mgr.): Auburn, N. Y.—indefinite.
HAYWARD, GRACE: Rockford, Ill.—indefinite.
HIMMELEIN'S YANKEE DOODLE STOCK (Geo. V. Haledau, mgr.): Superior, Wis.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 18—indefinite.
KENDIG STOCK: San Diego, Cal., March 20—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 5—indefinite.
LEWIS-OLIVER STOCK (Otis Oliver, mgr.): Manitowoc, Wis.—indefinite.
LYCEUM: St. Joseph, Mo.—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Albany, N. Y.—indefinite.
MAGELSSONE: Salt Lake City, U.—indefinite.
MAJESTIC STOCK: Utica, N. Y., 11—indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Delphos, O.—indefinite.
MARTIN (Geo. E. Cochrane, mgr.): Kansas City, Mo.—indefinite.
MARVIN (College; Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MOREY: Waterloo, Ia., Dec. 25—indefinite.
NATIONAL (Paul Casseneuve, mgr.): Montreal, P. Q.—indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—indefinite.
NICKERSON: Des Moines, Ia.—indefinite.
NOBLE, HORACE V. ASSOCIATE PLAYERS: Denver, Colo., April 10—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 2—indefinite.
ORPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PEOPLE'S THEATRE: Chicago, Ill.—indefinite.
PLAYER PLAYERS: Tampa, Fla.—indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 26—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
RUSSELL AND DREW (H. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SAVOY THEATRE: Atlantic City, N. J.—indefinite.
SCHILLER PLAYERS: Norfolk, Va.—indefinite.
SHERMAN: Rockford, Ill.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SHUBERT: Seattle, Wash.—indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—indefinite.
TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Bay City, Mich., April 4—indefinite.
VAN DYKE STOCK: Denver, Colo.—indefinite.
VICTORIA THEATRE: Lafayette, Ind.—indefinite.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburg, Kan., Jan. 23—indefinite.
WILLIAMS AND STEVENS: New Orleans, La.—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb.—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 22—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. Amsden, mgr.): Chillicothe, O., 18-23.
CHASE-LISTER: Marshalltown, Md., 18-23.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Hagerstown, Md., 18-23, Harrisburg, Pa., 25-30.
CHICAGO STOCK (Chas. H. RoseKam, mgr.): St. John, New Brunswick, 11-30.
CUTTER STOCK (Wallace R. Cutter, mgr.): Piqua, O., April 4—indefinite.
DOUGHERTY STOCK (A. Dougherty, mgr.): Chippewa Falls, Mich., 18-20, Eau Claire 21-24.
ELKHARDT'S IDEALS (Oliver Elkhardt, mgr.): Calgary, Alberta, Can., 11-May 7.
GUY STOCK (G. C. Guy, mgr.): Fostoria, O., 18-23, Anderson, Ind., 25-May 9.
HALL STOCK: Bassville, Ind., 18-23, Monticello 25, 26, Monon 27, Dowell 28-30.

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HENDERSON, MAUDE (Jos. Parent, mgr.): Coeur d'Alene, Ida., 18-20, Harrison 21-23, Wallace, Ida., 25-27.

HICKMAN-BESSEY STOCK (Harry G. Liben, mgr.): Hardyville, Ill., 14-30, Alton 24-30.

HOLDEN'S IMPERIAL STOCK: Merrill, Wis., 18-23.

KEITH STOCK (Geo. S. Keith, mgr.): Beloit, Wis., 18-23, Madison 24-30.

LATTIMORE-LEIGH STOCK (Western: Bert Leigh, mgr.): Sedalia, Mo., 24-30.

MAHER, PHIL (Leslie E. Smith, mgr.): Pontiac, Mich., 18-20.

MANHATTAN STOCK (Walcott Prussel, mgr.): Bellefontaine, O., 18-30.

NICK BAD ALI STOCK (S. L. Kelly, mgr.): Hancock, Mich., 18-23.

NORTH STOCK: Ft. Worth, Tex., 18-23, Bonham 24-30.

PARKS DRAMATIC (C. W. Parks, mgr.): Gadsden, Ala., 18-23.

PICKERT AND CO. (Willie Pickert, mgr.): Annapolis, Md., 18-23.

ROSAR-MASON STOCK (Peter C. Rosar, mgr.): Logansport, Ind., 18-30.

SEE, WILLIAM (Lee McClellan, mgr.): Poplar, Mont., 18-23.

TAYLOR STOCK (H. W. Taylor, mgr.): Rockland, Mass., 18-23.

TEMPEST STOCK: Williamstown, Pa., 18-23, Tower City 25-30.

WHITESIDE-STRAUSS (Will H. Strauss, mgr.): Attleboro, Mass., 18-23.

WINNINGER BROS. STOCK (Frank Winninger, mgr.): Mattoon, Ill., 18-23.

OPERA AND MUSICAL COMEDY.

ARABIANELLI, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—indefinite.

ASCHER ENGLISH GRAND (Milton and Sargent Aborn, mgrs.): Cincinnati, O., 1-23.

ASCHER ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—indefinite.

ASCHER GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Milwaukee, Wis., April —indefinite.

ASCHER OPERA (Milton and Sargent Aborn, mgrs.): Syracuse, N. Y., April 4-May 7.

AUBREY-ILMA (Chas. and Harris, mgrs.): Fall River, Mass., 19, Newport, R. I., 20, Taunton, Mass., 21, Manchester, N. H., 22, Salem, Mass., 23.

ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—indefinite.

BERNARD, SAM (The Shuberts, mgrs.): Pittsburg, Pa., 18-23.

BLACK PATTI (B. Vocichel, mgr.): Jersey City, N. J., 11-16, Newark 18-23, Brooklyn, N. Y., 25-30.

BLIGHTY TYKE (J. M. Gaites, mgr.): Philadelphia, Pa., 18-23.

BOSTON BROWN (Western: E. H. Fitzhugh, mgr.): Chicago, Ill., 10-23, Toronto, Ont., 25-30.

BOSTON BROWN (Eastern: E. A. Deegan, mgr.): Michigan City, Ind., 19, Benton Harbor, Mich., 20, Muskegon 21, Big Rapids 22, Ludington 23, Manistee 24, Traverse City 25, Cadillac 26, Sault Ste. Marie 28, 29, Cheboygan 30.

CARLE, RICHARD (Chas. Dillingham, mgr.): Milwaukee, Wis., 17-22.

CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Moberly, Mo., 18-30.

CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 15—indefinite.

COLE AND JOHNSON (A. L. Wilbur, mgr.): Atlantic City, N. J., 18-23.

CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Rock Oaks, Pa., Feb. 6—indefinite.

DANIELS, FRANK (The Shuberts, mgrs.): Indianapolis, Ind., 18-23.

DE ANGELIS, JEFFERSON (The Shuberts, mgrs.): Chicago, Ill., 10-23.

DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 5—indefinite.

DRESSLER, MARIE (Lew Fields, mgr.): Washington, D. C., 18-23.

DUMBO, THE (C. B. Dillingham, mgr.): Milwaukee, Wis., 17-23.

FIELDS, LEW (Lew Fields, mgr.): Brooklyn, N. Y., 18-23.

FLIRTING PRINCESS (Mort H. Singer, mgr.): Joliet, Ill., 19, Rockford 20, Clinton 21.

FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Jersey City, N. J., 18-23.

FRENCH OPERA (The Shuberts, mgrs.): Montreal, P. Q., 11-23.

GEAR, FLORENCE (Jules Murray, mgr.): Oswego, N. Y., 18-22.

GENEE, ADELINE (Klaw and Erlanger, mgrs.): Louisville, Ky., 18-20, Indianapolis, Ind., 21-23, Toledo, O., 25.

GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill.—indefinite.

GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Alexandria, Minn., 19, Glenwood 20, Granite Falls 21, Olivia 22, Marshall 23, Springfield 24, St. Peter 25, Shakopee 26, Hastings 27, Lake City 28, Northfield 29, Owatonna 30.

GIRL WITH THE WHOOPING COUGH (A. H. Woods, mgr.): Philadelphia, Pa., 11-30.

GLASER, LULU (The Shuberts, mgrs.): Cleveland, O., 18-23.

GOLDEN GIRL OF LIBERTY (Mort H. Singer, mgr.): Louisville, Ky., 21-23.

HAFFMAN, FERRIS: Los Angeles, Cal., Oct. —indefinite.

HELD, ANNA (Florenz Ziegfeld, Jr., mgr.): New York city 18-23.

HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass., March 28—indefinite.

HOFFER, DE WOLF (D. V. Arthur, mgr.): Bay City, Mich., 19, Grand Rapids 21.

JANIS, ELSIE (Chas. B. Dillingham, mgr.): Minneapolis, Minn., 18-23, St. Paul 24-30.

JOLLY BACHELORS (Lew Fields, mgr.): New York city Jan. 6—indefinite.

JUVENILE BOSTONIANS (R. E. Lang, mgr.): Medicine Hat, Alta., 18, 19, Lethbridge 20, Medicine River 21, Calgary 22, 23.

KING DODO (John Cort, mgr.): Paducah, Ky., 19, Evansville, Ind., 20, 21, Vincennes 22, Terre Haute 23, 24.

KOLB AND DILL: San Francisco, Cal., Oct. 4 —indefinite.

LITTLE NEMO (Klaw and Erlanger, mgrs.): Boston, Mass., 11-23.

LOVE CURE (Henry W. Savage, mgr.): Brooklyn, N. Y., 18-23.

MADDEN'S FLATS (Barton and Wisewell, mgrs.): Brooklyn, N. Y., 11-23.

McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Decatur, Ill., 21.

MERRY WIDOW (Western: Henry W. Savage, mgr.): Denver, Colo., 16-23, Colorado Springs 24, Trinidad 25, La Junta 27, Hutchinson, Kas., 28, Wichita 29, Topeka 30.

METROPOLITAN OPERA CO.: Chicago, Ill., 1-23.

MIDNIGHT SONS (Lew Fields, mgr.): Philadelphia, Pa., 18-23.

MISS MOLLY MAY (Byron Chandler, mgr.): New York city 8—indefinite.

MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Chicago, Ill., Jan. 16—indefinite.

MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10—indefinite.

NEWLYWEDS AND THEIR BABY, THE (Geo. Goett, mgr.): Toronto, Ont., 18-23, Geneva, N. Y., 25, Ithaca 26, Waverly 27, Scranton, Pa., 28, Allentown 29, Reading 30.

PRIMA DONNA, THE (Charles B. Dillingham, mgr.): Boston, Mass., 11-23.

PRINCE OF TO-NIGHT (Joe R. Salter, mgr.): St. Thomas, Ont., 17-19.

RED MILL, THE (H. B. Emery, mgr.): Seattle, Wash., 17-23.

RING, BLANCHE (Lew Fields, mgr.): New York city Feb. 10-30.

SCHOOL DAYS (E. D. Stair, mgr.): Washington, D. C., 18-23.

SIDNEY, GEORGE (Al. Herman, mgr.): Boston, Mass., 18-23.

SKYLARK, A (Henry B. Harris, mgr.): New York city 4—indefinite.

STUBBORN CINDERELLA (M. H. Singer, mgr.): Rocky Ford, Colo., 23, Denver 25-30.

SUFFRAGA (Edwin Warner, mgr.): Boston, Mass., 11-23.

TRAUB, RAYMOND, MUSICAL COMEDY: Hobart, Okla., 18-30.

THREE TWINS (Joseph M. Gaites, mgr.): Mobile, Ala., 19, Pensacola, Fla., 21, Columbus, Ga., 22, Macon 23, Jacksonville, Fla., 24, 25, Savannah 26, 27, Charleston, S. C., 28, Columbia 29, Greenville 30.

TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—indefinite.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Marquette, Mich., 19, Menominee 20, Green Bay, Wis., 21, Oshkosh 22, Fond du Lac 23, Racine 24, Logansport, Ind., 25, Ft. Wayne 26, Adrian, Mich., 27, Jackson 28, Ft. Huron 29, London, Ont., 30.

WINE, WOMAN AND SONG (M. M. Thiese, mgr.): Tacoma, Wash., 17-19, Victoria, B. C., 20, 21, Vancouver 22, 23, South Bend, Wash., 25, Centralia 30.

YANKEE PRINCE (Cohan and Harris, mgrs.): Buffalo, N. Y., 18-20.

MINSTRELS.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa. (Dec. 10)—indefinite.

EVANS' HOWLY BOY (Geo. Evans, mgr.): Harrisburg, Pa., 19, Mahoney 20, Scranton 21, Reading 22, Allentown 23, Philadelphia, Pa., 25-30.

FIELD'S (Al. G. Field, mgr.): Elkhart, Ind., 19, Coldwater, Mich., 20, Ann Arbor 21, Sandusky, O., 22, Delaware 23.

GEORGIA TROUBADOURS (Wm. McCabe's): Bemidji, Minn., 19, Cass Lake 20, 21, Grand Rapids 22, Hibbing 23-25.

GUY'S NOVELTY (Mrs. A. L. Guy, mgr.): Niagara Falls, N. Y., 18-23.

RICHARDS AND PRINGLE'S: Shelbyville, Ill., 19, Tuscola 20, Champaign 21, Easton 22, Kankakee 23, Waukegan 24, Kenosha, Wis., 25, Harvard, Ill., 26, Woodstock 27, Janesville, Wis., 28, Madison 29, Monroe 30.

VOGEL'S (John W. Vogel, mgr.): Springfield, O., 19, Greenfield 20, Mechanicsburg 21, Marysville 22, Ostrander 23.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Indianapolis, Ind., 18-23, Louisville, Ky., 25-30.

AVENUE GIRLS (Lou Cuttin, mgr.): Cleveland, O., 18-23, Pittsburgh, Pa., 25-30.

BEHMAN SHOW (Jack Singer, mgr.): Providence, R. I., 18-23, Boston, Mass., 25-30.

BIG REVIEW (Henry P. Dixon, mgr.): Newark, N. J., 18-23.

BOHEMIANS (Al. Lubin, mgr.): New York city 18-23, Brooklyn, N. Y., 25-May 7.

BON TONS (Weber and Rush, mgrs.): Philadelphia, Pa., 18-23, Baltimore, Md., 25-30.

BOWERY (E. M. Rosenthal, mgr.): New York city 18-23, Philadelphia, Pa., 25-30.

BRIGADIERS (Wash. Martin, mgr.): Pittsburgh, Pa., 18-23, Washington, D. C., 25-30.

BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Detroit, Mich., 18-23, Chicago, Ill., 25-30.

CENTURY GIRLS (John Moynihan, mgr.): Cleveland, O., 25-30.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Boston, Mass., 11-23, Troy, N. Y., 25-27, Albany 28-30.

COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Albany, N. Y., 18-20, Schenectady 21-23, New York city 25-30.

COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): New York city 18-23, Brooklyn, N. Y., 25-May 7.

COZY CORNER GIRLS (Sam Robinson, mgr.): Buffalo, N. Y., 18-23, Detroit, Mich., 25-30.

CRACKERJACKS (Harry Leon, mgr.): Baltimore, Md., 18-23, Washington, D. C., 25-30.

DAINTY DUCHESS (Weber and Rush, mgrs.): Brooklyn, N. Y., 18-30.

DREAMLANDS (Isay Grods, mgr.): Baltimore, Md., 18-23, Philadelphia, Pa., 25-30.

DUCKLINGS (Frank Calder, mgr.): Boston, Mass., 18-30.

EMPIRE (Jess Burns, mgr.): Kansas City, Mo., 18-23, St. Louis 25-30.

FADS AND FOLLIES (Charles B. Arnold, mgr.): Detroit, Mich., 18-23, Chicago, Ill., 25-30.

FASHION PLATES (Harry Montague, mgr.): St. Joseph, Mo., 21-23, Kansas City 25-30.

FAY FOSTER (John Grieves, mgr.): Jersey City, N. J., 18-20, Paterson 21-23, New York city 25-30.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Cincinnati, O., 18-23, Chicago, Ill., 25-30.

FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): St. Louis, Mo., 18-23, Kansas City 25-30.

FROLICSOME LAMBS (T. E. Block, mgr.): Philadelphia, Pa., 18-23, Wilkes-Barre 25-27, Scranton 28-30.

GAIETY GIRLS (Pat White, mgr.): Brooklyn, N. Y., 11-23, New York city 25-30.

GAY MASQUERADERS (Harry Hill, mgr.): New York city 25-30.

GINGER GIRLS (Hurtig and Seamon, mgrs.): Kansas City, Mo., 18-23, Omaha, Neb., 25-30.

GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Chicago, Ill., 18-30.

GOLDEN CROOK (Jacobs and Jorman, mgrs.): Wheeling, W. Va., 18-20, Columbus, O., 21-23, Toledo 25-30.

HASTINGS (Harry Hastings, mgr.): Cleveland, O., 18-23, Columbus 25-27, Wheeling, W. Va., 28-30.

IMPERIALS (Sim Williams, mgr.): St. Louis, Mo., 18-23, Indianapolis, Ind., 25-30.

IRWIN'S BIG SHOW (Cincinnati, O., 18-23, Louisville, Ky., 25-30.

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Washington, D. C., 18-23, Baltimore, Md., 25-30.

JERSEY LILIES (Wm. S. Clark, mgr.): Schenectady, N. Y., 18-20, Albany 21-23, Boston, Mass., 25-30.

JOLLY GIRLS (Richard Parton, mgr.): Toronto, Ont., 18-23, Buffalo, N. Y., 25-30.

KENTUCKY BELLES (Robert Gordon, mgr.): Louisville, Ky., 18-23, Cincinnati, O., 25-30.

KNICKERBOCKERS (Louis Robie, mgr.): Springfield, Mass., 18-20, Holyoke 21-23, New York city 25-30.

LADY BUCCANEERS (Harry Strauss, mgr.): St. Paul, Minn., 18-23, St. Joseph, Mo., 25-30.

LID LIFTERS (H. S. Woodhull, mgr.): Toledo, O., 18-23, Detroit, Mich., 25-30.

LYRIC STOCK BURLESQUE (Ed B. Franks, mgr.): Seattle, Wash.—indefinite.

MAJESTICS (Fred Irwin, mgr.): Louisville, Ky., 18-23, St. Louis, Mo., 25-30.

MARATHON GIRLS (Phil Sheridan, mgr.): Pittsburgh, Pa., 18-20, Buffalo, N. Y., 25-30.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Boston, Mass., 18-23, New York city 25-30.

MERRY MAIDENS (Harry Hodges, mgr.): Chicago, Ill., 18-23.

MERRY WHIRL (Louis Epstein, mgr.): Toronto, Ont., 18-23, Rochester, N. Y., 25-30.

MISS NEW YORK, JR. (Ed Schaeppe, mgr.): New York city 18-23, Newark, N. J., 25-30.

MORNING, NOON AND NIGHT (Walter Bamberg, mgr.): Troy, N. Y., 18-20, Albany 21-23, Montreal, P. Q., 25-30.

MOULIN ROUGE (Chas. Edwards, mgr.): Montreal, P. Q., 18-23, Toronto, Ont., 25-30.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Columbus, O., 18-20, Wheeling, W. Va., 21-23, Pittsburgh, Pa., 25-30.

QUEENS OF THE JARDIN DE PARIS: Omaha, Neb., 18-23, Minneapolis, Minn., 25-30.

REEVES' BEAUTY SHOW (Al. Reeves, mgr.): New York city 18-23, Philadelphia, Pa., 25-30.

RENTZ-SANTLEY (George Leavitt, mgr.): Milwaukee, Wis., 18-23, Chicago, Ill., 25-May 7.

RIALTO ROUNDERS (Dave Kraus, mgr.): Rochester, N. Y., 18-23, Schenectady 25-27, Albany 28-30.

RICE AND BARTON'S (Chas. Barton, mgr.): Newark, N. J., 18-23.

ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Chicago, Ill., 11-23, Cleveland, O., 25-30.

ROSE HILL (Rice and Barton, mgrs.): New York city 18-23, Providence, R. I., 25-30.

ROSE SYDELL (W. S. Campbell, mgr.): New York city 18-23, Albany, N. Y., 25-27, Schenectady 28-30.

ROSEBUDS GIRLS (Peter S. Clark, mgr.): Philadelphia, Pa., 18-23, Newark, N. J., 25-30.

SAM DEVERE'S (Louis Starke, mgr.): Philadelphia, Pa., 25-30.

SAM SCRIBNER'S (Morris Weinstock, mgr.): Washington, D. C., 18-23, Wheeling, W. Va., 25-27, Columbus, O., 28-30.

SAM T. JACK'S (Will Roehm, mgr.): Wilkes-Barre, Pa., 19-20, Scranton 21-23, Albany, N. Y., 25-27, Troy 28-30.

SERENADERS (James Weedon, mgr.): Minneapolis, Minn., 18-23, Milwaukee, Wis., 25-30.

STAR AND GARTER (Al. Nathan, mgr.): Buffalo, N. Y., 18-23, Toronto, Ont., 25-30.

STAR SHOW GIRLS (John T. Baker, mgr.): Milwaukee, Wis., 18-23, Minneapolis, Minn., 25-30.

TIGER LILIES (W. N. Drew, mgr.): Brooklyn, N. Y., 18-30.

TOWN TALK (Barney Gerard, mgr.): Philadelphia, Pa., 18-23, Scranton 25-27, Wilkes-Barre 28-30.

TROCADEROS (C. H. Waldron, mgr.): Boston, Mass., 18-23, Springfield 25-27, Holyoke 28-30.

UMPIRE (Chas. Donoghue, mgr.): Minneapolis, Minn., 18-23, St. Paul 25-30.

VANITY FAIR (Harry Hill, mgr.): New York city 18-23, Philadelphia, Pa., 25-30.

WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): Chicago, Ill., 18-23, Cincinnati, O., 25-30.

WATSON'S BURLESQUERS (W. H. Watson, mgr.): Paterson, N. J., 18-20, Jersey City 21-23, Boston, Mass., 25-May 7.

WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Albany, N. Y., 18-20, Troy 21-23, Jersey City, N. J., 25-27, Paterson 28-30.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Scranton, Pa., 18-20, Wilkes-Barre 21-23, Paterson, N. J., 25-27, Jersey City 28-30.

CIRCUSES.

BARNUM AND BAILEY CIRCUS: New York city March 24—indefinite.

FOREPAUGH-SELLS BROS.: Springfield, O., 20, Zanesville 26, Lancaster 27, Wellston 28, Portsmouth 29, Ashland 30.

HAGENBECK AND WALLACE: Peru, Ind., April 25.

MILLER BROS.' 101 RANCH WILD WEST: St. Louis, Mo., 18-23.

NORRIS AND ROWE: Evansville, Ind., 21, Morganfield, Ky., 22, Dixon 23, Paducah 27, Murray, Kirkpatrickstown 29.

PARKS SHOW: Oklahoma City, Okla., 16-23.

RINGLING BROTHERS: Chicago, Ill., 1-23.

TIGER BILL'S WILD WEST: Evansville, Wis., May 7.

BANDS.

ELLERY ITALIAN BAND: Milwaukee, Wis., 18-30.

MISCELLANEOUS.

BARKOOT'S SHOW: Lexington, Ky., 18-23.

DUNCAN, HYPNOTIST (L. C. Bellano, mgr.): Orleans, O., 18-23, Ironton 25-30.

FULLER, LOIE: Boston, Mass., 19.

GILFIN'S HYPNOTIC COMEDY: Marion, Ill., 18-May 7.

GREAT PARKER: Oklahoma City, Okla., 16-23.

HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 9—indefinite.

ITA, MENTALIST (Chas. L. Lynne-Tallon, mgr.): Petoskey, Mich., 18-24, Cheboygan 25-May 1.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—indefinite.

SMITH (Albert P. Smith, mgr.): Masonic, Ia., 18-20, Princeton, Mo., 21-23, Seymour, Ia., 25-27, Humeston 28-30.

SVENGALI: Seattle, Wash., March 28-May 7.

THURSTON, HOWARD (Dudley McAdow, mgr.): Providence, R. I., 18-23, Washington, D. C., 25-30.

VANDERGOULD, GREAT (Wm. Vandergould, mgr.): Council Grove, Kan., 18-23.

WALDEN (S. Worden, mgr.): Lumpkin, Ga., 19, Bainbridge 20, Camilla 21, Norman Park 22, Albany 23.

WULLNER, DR. LUDWIG: San Francisco, Cal., 29, May 1, 8.

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